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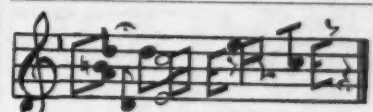
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*Jenastr. 21,
Berlin, December 6, 1913.*

Richard Strauss has been the dominating musical personality of the past week. The program of the fourth Nikisch Philharmonic Concert was devoted entirely to Strauss, consisting of his new "Festliches Præludium," of which this was the first Berlin performance, his youthful D minor concerto for violin and his "Symphonia Domestica." On Tuesday evening another special Strauss concert was given which was of particular interest, because it marked the first public performance anywhere of the composer's "German Motet," his latest composition. Berlin has not been blessed with Strauss premieres, this being the first, if I mistake not, since 1889. Although Strauss has resided here and has occupied the important post of first conductor of the Royal Opera since 1898, the first renditions of his compositions have always occurred elsewhere. Probably his motet would have shared a like fate had it not been dedicated to a Berlin musician, Hugo Ruedel, the conductor of the Royal Opera chorus.

Strauss has not set up an enduring monument to his genius in this motet. He has attempted the impossible and the result is an inevitable failure. The novelty is written for a sixteen part á capella choir and solo quartet. In the handling of this cumbersome apparatus Strauss reveals an astounding technical skill, but he unhappily does not reveal a thorough knowledge of the possibilities and limitations of chorus singers. His basses go to low B while the sopranos soar to high D flat—two quite impossible extremes in the case of a chorus. Furthermore the voice progressions not only for the choir, but even more for the solo quartet, are impractical, unvocal and exceedingly unpleasant. Strauss treats the voices as if they were orchestral instruments and the effect was most unsatisfactory. No living chorus could execute this work exactly in accordance with the composer's intentions, and even if it could be done, the motet would not be a thing of joy. It was an unsuccessful experiment. The choir of the Berlin Royal Opera, which had been augmented till it numbered about 250 singers, acquitted itself of its outrageous task most honorably. Ruedel is a splendid drill master and also a thorough musician. The members of the solo quartet were: Mme. Andrejewa, soprano; Herta Dehmlow, contralto; Waldemar Henke, tenor, and Bruno Bergmann, bass. These are all excellent singers, but they labored against great odds, and the result was not gratifying. Three other works for á capella chorus also figured on the program—a hymn for sixteen part mixed chorus and two pieces for male choir entitled "Geistlicher Maïen" and "Lied der Freundschaft." They were admirably sung and were far more effective than the novelty. The rest of the program consisted of three well known Strauss lieder sung

by Mme. Andrejewa with orchestra accompaniment and "Tod und Verklärung." Strauss gave a remarkably tame rendition of this, his most popular symphonic poem—a rendition that in no wise equalled the previous performance we heard of it on the same stage with the same orchestra by Nikisch. The large hall of the Philharmonie was sold out.

The festival prelude which, as I have already said, had its first Berlin performance at the Nikisch concert, met with a lukewarm reception. This score does not indicate that Strauss has gained in power of expression or deepened in intensity of feeling since the premiere of "Ariadne" a year ago. The prelude was written for the dedication of the new Vienna Konzerthaus and like like most works of the kind it bears the stamp of being "written to order." The score calls for a tremendous orchestral apparatus—forty violins, twenty-four violas, twenty celli, twelve double basses with corresponding numbers of wind instruments, making all told some hundred and fifty musicians besides the organ. Nikisch gave a wonderful reading of it, however, with only about two-thirds of that number. It is a pompous, noisy work abounding in brilliant instrumental effects, but originality of thematic invention is not to be found in it. Inspiration is at a low ebb. Strauss has not added to his renown with his two latest compositions.

Of great interest was the performance of Strauss' D minor concerto for violin, written in 1882, when Strauss was only eighteen years old. It contains three movements and keeps to the conventional form. Its structural merits



A STRANGE CASE!

Sketch by Garvens, in the private collection of Fritz Bauer, of Berlin. "Truth is stranger than fiction." The phenomenal powers of Willy Ferrero and Sascha Heifetz bring this caricature much nearer to a reality than the artist ever would have thought possible when he sketched it a couple of years ago.

are of a superior order, considering the age of the composer. It was first played thirty-one years ago, on December 5, 1882, in Vienna, by Benno Walter, to whom it was dedicated. Hanslick, who heard it, wrote that it revealed "an uncommon talent." Of originality of ideas there is not a trace, and of reminiscences there are many; Spohr, Weber and even Vieuxtemps are suggested. It is a difficult and ungrateful concerto and probably the fact that Alfred Wittenberg was the only violinist who could play it from memory accounted for his appearance as soloist at such an important function, for Wittenberg, although he has many estimable qualities as a performer, is hardly of the calibre we expect in the leading symphonic concerts of Germany. The violin concerto was of particular interest because it emphasized the enormous growth of Richard Strauss during the six years that intervened between its completion and the composition of "Tod und Verklärung." The closing number of Nikisch's program was the "Domestica," which was given a wonderful rendition. Strauss declared himself that he had never heard it so well performed.

A unique event occurred in the hall of the Royal High School on Sunday, when a concert was given for charitable purposes by an orchestra of which the members were all physicians living in Berlin. Such a thing would hardly be possible in any country but Germany. The superior kind of music making one finds in this country among dilettanti is astonishing. This orchestra of doctors played a program such as one would hear at any first class symphony concert by a professional orchestra, and it consisted in its instrumental numbers of Mendelssohn's "Hebrides" overture, Beethoven's first symphony and Bruch's G minor concerto. The conductor was Max Gruenberg, who gave the entire program from memory, displaying splendid qualities as an interpreter and leader. The orchestra not only did not make an amateurish impression, but on the contrary forced one to marvel at the finish and general high standard of excellence. The Bruch concerto was played by Dr. Adolf Margulies, the concertmaster of the orchestra and a violinist of astonishing ability and accomplishments. Any amateur who can play the difficult Bruch concerto as he did is indeed remarkable.

Josef Lhevinne followed up his recent orchestral concert with a piano recital which has greatly enhanced his reputation here, particularly as a Beethoven interpreter. His readings of the E flat sonata, op. 81 A, and of the op. 109 in E major, were broad, dignified, noble and wholly admirable. He opened his program with Bach's fantasia and fugue in G minor. His performance of the fugue was extraordinary for clarity and force; the tremendous climax he worked up will not soon be forgotten by those who were present. The other numbers of his program were:

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the Brahms-Paganini variations and a Chopin group. The celebrated pianist was tendered an ovation.

A great success was also scored by Lhevinne's countryman, Mischa Elman, who gave a recital in the large hall of the Philharmonie. His program comprised César Franck's sonata, Saint-Saëns' B minor concerto, the Handel E major sonata and a group of small numbers. The great violinist was in magnificent form. His interpretation of the well worn Saint-Saëns concerto is quite different from Ysaye's, but it was interesting and commanding. The two sonatas received at his hands remarkable renditions and in the smaller numbers he was the virtuoso to the manner born. His offerings were listened to by a large and enthusiastic audience.

The fourth concert of the Royal Orchestra under Richard Strauss, was of special interest because of the assistance of Max Reger. Strauss and Reger represent the two most powerful modern factions in the musical life of Germany today. Their respective followers have caused no small amount of friction, but the leaders themselves happily appear to be above all petty considerations. At any rate they joined forces with happy results. Reger conducted his variations on a theme by Hiller, which he presented here with the Meiningen Orchestra two years ago. It is in many respects a remarkable composition, but the ideas in themselves do not justify its unusual length. The Royal Orchestra played it much better than the Meiningen Orchestra did.

Reger also played the piano part in Bach's fifth "Brandenburg" concerto, and although he is not a virtuoso, strictly speaking, he gave a most interesting exposition of the part. Strauss conducted Cherubini's "Abencerragen" overture and Mozart's D major symphony with great finish and with beautiful dynamic effects. The public was naturally very interested at hearing these two men on the same program.

Helene Siegfried-Martini is the name of a new concert singer who introduced herself to Berlin at the Singakademie with pronounced success. She possesses a lovely soprano voice that is remarkable for its evenness throughout all the registers. Noteworthy, too, is her breath control, which enables her to produce beautiful real cantabile effects as was evidenced by her singing of a group of old arias by Handel, Monteverde, Salvatore Rosa, Lully and Grétry. She also was heard in groups of lieder by Schubert and Wolf. The artist's interpretations revealed intelligence, warmth and depth of feeling. She is a pupil of George Fergusson and she did both herself and her master great credit at her debut.

Kurt Paur, the son of Emil Paur, who made a successful Berlin debut with orchestra last season, gave a concert at Choralien Hall demonstrating that he is also an excellent recital pianist. His program was an exacting one, comprising, among other things, Beethoven's "Thirty-two Variations" and Schumann's "Carneval." His performance of the "Carneval" was a highly creditable one. Technically the young artist is far advanced; he also has at his command tonal resources of no common order and his readings bespeak both musicianship and temperament.

A gifted young conductor, Erich Ochs, was heard with the Philharmonic Orchestra at Beethoven Hall. His father, Traugott Ochs, was for years conductor of the symphonic orchestras at Bielefeld and (later) at Sondershausen. Erich Ochs is a first class musician and he has also mastered the technical requirements of orchestra leading, as was proved by his commendable readings of Gernsheim's symphony "Mirjam," Kaun's "Am Rhein," Berlioz's "Roman Carneval," Liszt's "Tasso" and Wagner's "Meis-

tersinger" overture, a program requiring great versatility. The young conductor was loudly acclaimed.

Among the numerous debutants of the week Anna Malatesta, a young Italian vocalist, deserves special mention, both because of her beautiful, bright, sunny soprano voice and her temperamental delivery. Accompanied by the Blüthner Orchestra under Edmund von Strauss she was heard in arias from Verdi's "Masked Ball" and "Aida," and Puccini's "Tosca." Miss Malatesta is a young singer of unusual endowment and her further development will be watched with interest. At the same concert her mother, Marta Malatesta (who in private life is a countess) played the Brahms D minor and the Tschaiakowsky B flat minor concertos. Although hampered by bad accompaniments she revealed admirable qualities as a pianist and musician. Her technique is equal to the demands of anything in piano literature, her tone is of the most agreeable quality while her readings were characterized by esprit and warmth of expression.

It is sad to see a talent like Bianca del Vecchio going to utter ruin. Her mother was ill advised in having her play in Berlin, and a speedy withdrawal from all concert activity and a thorough course of study under a capable pedagogue are this child's only means of salvation.

An immense audience attended the second Elite concert which presented three favorites of the Berlin public, Julia Culp, Frederic Lamond and Bronislaw Huberman. The pianist and violinist played the "Kreutzer" sonata, Mme. Culp sang old French and English songs and also a group by Brahms; Lamond played a Chopin valse and Liszt's D flat study and tarantelle, while Huberman did "La Capricieuse" and Sarasate's "Melancholique." Elgar's "La Capricieuse" and Sarasate's "Carmen" fantasy. The greatest success was achieved by Mme. Culp, who was in magnificent voice, but the gifted Huberman also came in for large shares of the honors of the evening. Although the program lasted nearly three hours the public clamored for more in the case of each artist.

Paola Saint Angelo, a new pianist, made her debut at Bechstein Hall. She has played with marked success in London and the English Provinces and now she has also found flattering recognition in Berlin. Her admirable phrasing showed that she is a true musician and she also possesses temperament and charm of style. Her command of the keyboard is noteworthy and she produces a lovely singing tone. Her reading of Schumann's symphonic etudes was highly praiseworthy.

The Charlottenburg Opera brought out Puccini's "Manon" with success, notwithstanding an indifferent cast. The Royal Opera, curiously enough, never has shown any interest in this early opera of the Italian, although Massenet's musical setting of the same subject has been a standard repertory number with that institution for years. The Frenchman's sugary music probably will always make a stronger appeal to the general public than Puccini's, although the Italian's score contains music of far greater worth. The performance was conducted by Ignatz Waghalter and its success was largely due to this circumstance, for Waghalter gave an illuminative reading of the score. The orchestra in particular was magnificent under him.

Waghalter scored a great success also with the orchestra of the Charlottenburg Opera at a sacred concert given on Busstag. On this occasion J. N. von Reznicek's "Buss- und Betlieder," for bass voice and orchestra, were given their first public performance. They are interesting serious philosophical compositions. They were very well sung by Werner Engel and beautifully accompanied by Waghalter. The conductor's brother, Wladislaw Waghalter, concertmaster of the Opera Orchestra, gave a very fine performance of the Brahms violin concerto. Waghalter has been putting the finishing touches on his new opera, which is to be produced here in January, and for that reason he has been away on a leave of absence for some time. His return to the conductor's seat has been greeted on all sides with joy and great satisfaction. He is a conductor of unusual force and individuality. As a composer he has also attracted no little attention in past years, and the production of his now opera is awaited with keen interest.

There were several chamber music concerts during the week, among which one by the Capet Quartet, of Paris, was of more than passing interest, because of the great devotion the four members of this organization revealed for their art. The brothers, Casadesu and Mr. Hewitt, all three members of the Society of Ancient Instruments, are Capet's associates. The four artists who are in perfect accord played a Beethoven program with great depth of feeling.

At the last Sunday evening concert of the Blüthner Orchestra, Louis Persinger gave a very fine performance of the Beethoven concerto. Although Persinger's arduous duties as concertmaster make great demands on his time



WILLY FERRERO, THE EIGHT-YEAR OLD ITALIAN CONDUCTOR, IN ST. PETERSBURG, WHERE HE CAUSED A GREAT SENSATION.

he manages to keep up his technic and repertory, and to broaden and grow, it seems.

At a pupils' concert given by Olga and Helene Cassius, successful Berlin singing teachers, at Harmonium Hall, on Sunday evening, some very promising young voices were heard. Betty Strassner, who sang the aria of the "Queen of the Night," from the "Magic Flute," also the aria of the page from the "Huguenots," possesses a beautiful, light, lyric soprano voice of which great things may be expected. She also has a charming style and a pleasing stage presence. Miss Kaete Natorp, who sang Beethoven's "Adelaide" and two lieder by Brahms, also has a lovely soprano organ. She, too, could develop into a singer of importance. Seven other pupils of the Cassius School were also heard in standard classic vocal works.

Curt Paur, pianist; Robert Zeiler, violinist, and Ludwig Herckenrath, cellist, all Berlin musicians, have joined forces and formed a new trio. The three artists will give the first joint concert at Scharwenka Hall on December 18.

Rudolf Ganz has just completed a tournée of the twelve most important towns in Switzerland, winning ovations in all of them. Ganz now has settled in Berlin again, which will henceforth be his headquarters.

Busoni appeared at a St. Petersburg concert last week playing his choral concerto with enormous success.

Frank Gittelson recently played in Cologne, and the Koelnische Zeitung, one of the most important dailies in Germany, wrote of him: "It is a long time since the Brahms concerto has been played here so big in tone and conception, so individual, and yet in such a true spirit of Brahms." Gittelson, who has been meeting with brilliant success wherever he has played, will be heard in Munich on December 15, and in Vienna on the 17th. Gittelson has been studying with Carl Flesch for the past four years, but laid a thorough foundation in America under the teaching of Daniel Visanski before coming abroad.

The Opera at Posen is to bring out a work by Stanislaw Letovsky, entitled "Frau Anne," on December 14. Letovsky is an American and this will be the premiere of his work. Dr. Kleefeld, a Berlin colleague, who is familiar with the score of "Frau Anne," assures me that it is a work of unusual merit. The scene is laid in Holland and Rembrandt is one of the dramatis personae.

Mrs. King Clark has been in Paris for the past six weeks, where she was frequently heard in prominent salons. With her beautiful voice and her unusual interpretative ability Mrs. Clark has created a furor. Early in February the American will be heard in recital in Berlin. After Easter she will also sing in London and other important towns.

ARTHUR M. ABELL.

Parlow-Bachaus Win Favor.

The success of Kathleen Parlow and Wilhelm Bachaus in their joint recital in Aeolian Hall, New York, on December 8, was clearly reflected in the highly complimentary comments of the metropolitan critics. A few of the notices follow:

Both artists were in their best form, the appearance together seeming to lend them inspiration. The Grieg sonata in C minor was the only number in which they played together. A happier choice could not have been made. The sonata is equipped with

almost every device which makes for unity and tunefulness, and both pianist and violinist were provided with full opportunity. In her solo numbers Miss Parlow demonstrated anew her remarkable flexible technic. Bachaus again showed his surpassing technic in a series of Chopin numbers, in two Schubert-Liszt pieces and in the second Hungarian Rhapsody of Liszt. His great asset is his unusual restraint. No matter how "forte" the passage, he invests it with a musical attraction as pronounced as the most delicate scherzo. There was a large audience and those who made it up were rewarded by an enjoyable afternoon of music in which there was much that was serious and sincere.—New York Press.

Both Miss Parlow and Mr. Bachaus are going to the Pacific Coast, where they will fill a series of joint appearances in addition to a large number of individual engagements. (Advertisement.)

Mozart Society Program.

Alice Nielsen, soprano, and Evan Williams, tenor, will assist the choral of the New York Mozart Society (Mrs. Noble McConnell, president) at its concert, to be given Saturday, January 3, 1914. Arthur Claassen is the conductor of the Mozart Choral and Charles Gilbert Spross is the accompanist.

This is the program to be given at that time:

Dreaming	H. R. Shelley
Amoryllis	Arr. Edmund Parlow
Mozart Society Choral.	
Wandering	Schubert
Faith in Spring	Schubert
Serenade	Schubert
Impatience	Schubert
Mr. Williams.	
Aria, Deh Vieni von Tardar	Mozart
Jubilate Amen	Miss Nielsen.
Mr. Williams and Mozart Society Choral.	
The Lark Now Leaves Its Watery Nest	Parker
Will o' the Wisp	Spross
The Leaves and the Wind	Leoni
Fairy Pipes	Brewer
Miss Nielsen.	
Murmuring Zephyrs	Jensen
Spirit Song	Haydn
Wind and Lyre	Wart
Mr. Williams.	
Ouvre te yeux bleux	Massenet
Chanson Triste	Duparc
Chant Venetien	Bemberg
A Toi	Bemberg
Miss Nielsen.	
Duet from Madama Butterfly	Puccini
Miss Nielsen and Mr. Williams.	

Frederick Preston Search in Mexico.

Nothing seems to daunt the young American cellist, Frederick Preston Search. The accompanying postcard



sent from riotous Mexico, where he is at present sojourning, gives ample proof of that energetic American's courageous spirit.

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A DRAESEKE SYMPHONY REVIVED IN LEIPSIK.

Nikisch Leads It at the Gewandhaus—Mrs Beach and Theodore Spiering in Joint Concert—Philharmonic Orchestra Presents American Pianist Pair—Reger's New Suite Has Vitality and Color.

Leipzig, November 30, 1913.

The sixth Gewandhaus concert, under Arthur Nikisch, brought only the Draeseke "Tragic" symphony and Dr. Botho Sigwart's melodramatic orchestral setting for "Hector's Burial," from Homer's "Iliad." Ludwig Wüllner recited the Homer text in the translation by Johan Heinrich Voss. With piano, the Homer work had been given in Leipzig last year by Wüllner, accompanied by Composer Sigwart. The fine impression then created has not been heightened by the orchestra, since the instrumentation has been kept to the delicacy of miniature, and the orchestra now sustains many tones that had formerly profited by the inevitable rhythm of the piano. Nevertheless the work with orchestra will still prove effective in small halls or chamber music surroundings. Whatever may be the Draeseke symphony's frequent relation to Wagner, and particularly the "Meistersinger," the work is one of very beautiful music. The first and second movements seem closer to each other, though the scherzo and finale are well made, each in its own way. As has been occasionally remarked, Nikisch has been a staunch admirer and frequent interpreter of the symphony for many years. He and Wüllner were cordially rewarded for their inspired giving of the works of the program.

Mrs. H. H. A. Beach's early symphony and piano concerto were given here, with the composer as pianist, and Theodor Spiering as guest conductor of the Winderstein Orchestra. Mr. and Mrs. Hugo Kaun came from Berlin to visit their friends, Mr. and Mrs. Eugen Segnitz, of the Tageblatt, and to hear Spiering conduct Kaun's overture, "Am Rhein," which concluded the concert. Since the program did not indicate the several Celtic themes used in the first three movements of the symphony, the Leipzig critics had free guessing as to the general character of the music. One thought it related to Grieg, though the men in the orchestra may have been still nearer in suggesting Dvorák. The composer has earned the profound respect of musicians by sketching in long lines, holding her discourse together everywhere with a firm hand, finally writing on her own themes a fourth movement, which is the best of the four. Though the symphony was the first large work that Mrs. Beach had scored for orchestra, the instrumentation throughout is singularly characteristic and effectful. Everything sounds and has color in keeping with the general musical content. The piano concerto has for its first movement somber themes in content about as of old ballad or Saga. The other two movements are very much lighter in spirit, except for the five minutes' largo which is the first section of the finale. The Hugo Kaun overture, "Am Rhein," is avowedly given to a program or series of moods presupposed for incidents along the river. As music the work shows full lyric sketching in modern idiom, alternating with leisurely, more earnest, half longing mood, the whole constituting very good entertainment. Spiering conducted all these works in the greatest clearness possible with the orchestra at his disposal, holding the men to much better concentration and more exact ensemble than is usual to their work about the city. They accompanied Mrs. Beach in greatest sympathy, giving the composer ample freedom for the expression of her preeminently sensitive and finely musical nature. The public showed cordial appreciation throughout the evening.

With the American pianists, Rose and Otilie Sutro, and Baritone Franz Steiner as soloist, the third Philharmonic concert, under Winderstein, had August Scharrer's new symphony, "Per aspera ad astra," Mozart, Beethoven and Schubert songs, and Volkmann's overture to "Richard III." The Scharrer symphony is entitled to respect for keeping away from direct influence of other composers, and developing very good music in the current European orchestral dialect. The composer is routine conductor, for years with the Berlin Philharmonic, but latterly at Baden-Baden, where he has had more time for composition. The baritone, Steiner, earned cordial applause for splendid use of his brilliant voice. Rose and Otilie Sutro are meeting with most unqualified success in various German cities. The public shows warmest appreciation and the critics are unflinching in their praise of so perfect ensemble and so faithful adherence to refined musical style. So was the giving of Mozart, with the Reinecke cadenzas, a sample of their polished art.

Theodore Sutro, president of the New York Deutsches Journal, was in Leipzig in the interests of the German ex-

hibit at the Panama-Pacific Exposition to be held at San Francisco in 1915. While here he attended the Philharmonic concert, where his nieces played Mozart for two pianos.

The annual Thanksgiving concert at Hotel Pologne enlisted the Irish pianist, Francis Quarry; Canadian soprano, Alice Mackenzie; Pittsburgh tenor, John B. Sieffert, and Australian violinist, David Burt. Maude Seyde and Carl Rupp Doering and Harold C. Hunter acted as accompanists. Mr. Sieffert had spent some seasons here under Mrs. Carl Alves, and last July won the Pittsburgh Eisteddfod prize over thirty competitors. In Leipzig he sang "Pagliacci" and "Boheme" arias and a group of valuable manuscript songs by Carl Rupp Doering, of Philadelphia, the titles, "Du bist wie eine Blume," "Morgen" and "Come Fill the Cup." Mr. Sieffert has a voice of great brilliancy and volume, coming each season to better polish, brighter quality and intensity. His nature well adapts itself to oratorio and the fine giving of recital repertoire. Miss Mackenzie has been also with Mrs. Alves the last year, and has greatly grown her valuable mezzo voice while coming into better musical style. She has much talent for song interpreting. The above songs by Carl Doering are the very first of his writing. They are unusually well inspired, if the first is still pronouncedly in mood of Liszt. The second, on his own vigorous text, is already a message unto itself, the third less individual again, though still original for the singing voice. Other of his writing, such as piano variations and a big rondo for piano, show extremely potent message, as yet closest to a Brahms-Schumann writing manner but worthy of utmost respect for the naturalness in which they develop from the themes they employ. The Irish pianist, Quarry, who lives here, has come into great facility and a very brilliant manner of playing, which he showed in numbers by Chopin, Weber and Liszt, also an agreeable "Abendlied" of his own. Violinist Burt gave great pleasure with an art that combined finest technical polish with finest musical polish, in style that nature intended for one of her elect. His numbers were only excerpts by organist Mare, Hummel, Bach and Nachez, yet of profound interest in so beautiful playing. Miss Seyde and Messrs. Doering and Hunter accompanied well in every instance.

The Leipzig Conservatory's annual Radius memorial concert by orchestral and soloist students under the direction of Hans Sitt, took the honor of first Leipzig rendition of Max Reger's new ballet suite, op. 130. The youthful players had undergone much extra work on the suite, and the result was a giving in great finish and character, fully up to public standard for symphonic playing. The concert had begun with the "Fingal's Cave" overture, followed by the first movement of Brahms' violin concerto, played by Otto Klinge, of Darmstadt, then the orchestral suite, three Liszt songs with piano, sung by Marta Adam, of Leipzig, two movements of the Chopin F minor concerto, played by Vera Blewstein, of Poltava, Russia, concluding with Nicolai's "Merry Wives of Windsor" overture. Klinge played the Brahms in good school and great earnestness. Marta Adams brought her valuable mezzo to beautiful vocalism and unusual wealth of musical and declamatory expression, so that her singing gave unusual pleasure. Her performance was followed by an even higher art in Vera Blewstein's playing of the Chopin concerto. Great mood, wealth, repose and loveliest pianistic means, with poetry, vitality and utmost refinement were details of playing, whose beauty is seldom surpassed in any public recital. Though still very young she has been for years under Robert Teichmüller, who has been speaking well of his pleasure in her in recent seasons. The Reger suite in six brief movements, played only eighteen minutes, is music of delicious entertainment and high, modern orchestral color of the stage. The composer's busy orchestral life at Meiningen has been proving exactly what was needed in sharpening his sense of orchestral effect. The innate vitality of his music is as great as it has been always busily proclaimed from this office for the last seven years.

EUGENE E. SIMPSON.

Helen Stanley Admires Canadians.

At her appearance at the Ritz-Carlton, Montreal, Helen Stanley recently received a distinguished company of Montreal and Quebec ladies, all of whom had offered the little Chicagoan hospitality during her stay in Montreal.

To a newspaper representative Miss Stanley declared that she could never forget the warmth and heartiness of her Montreal audiences, the wonderful ovations with which they rewarded her for her Thais, and what was even worth more to her, the kindness of some of the Montreal women. Miss Stanley regrets the day when she will have to leave Canada, Canadian hospitality, and, last but not least, the Canadian climate, and sports.

Baden Baden enjoys performances given by a company sent from the Karlsruhe Opera.

DRESDEN FINDS FAULT WITH ENSEMBLE PAIR.

Burmeister and Rappoldi Not Considered Ideal in Sonata Partnership—Emil Sauer Reappears in Recital—Many Interesting Tonal Seances by Soloists and Ensemble Combinations.

Dresden Bureau of the MUSICAL COURIER, Eisenstr. 16, Plz., December 1, 1913.

That two genuine musicians like Richard Burmeister and Adrian Rappoldi should feel drawn together for the purpose of giving chamber music concerts was only to be expected. Yet because of the newness of the union, or insufficient rehearsal, or only a "bad day" for both artists, their recent interpretations lacked authority, individuality of expression and conception, and a general sense of completeness, which resulted in a somewhat cool delivery of some of Beethoven's sonatas for piano and violin. Burmeister played smoothly and with ease, but almost as though he were reading at sight, while young Rappoldi seemed manifestly ill at ease. Longer association may produce better results.

The Lieder Abend of Bela Posz revealed an artist with natural endowments, yet unfortunately with wholly insufficient equipment for the concert hall. Or perhaps on this occasion he was wholly unable to get in touch with his audience, firstly, because he sang with his eyes riveted on his notes; secondly, because he chose songs which were many of them somewhat too high for his "baritone-tenor" voice (it is not a pure baritone, but a cross between baritone and tenor). Yet the artist has excellent material, namely, a naturally beautiful voice, some musical feeling, and understanding and good intentions in delivery, without ability to bring them to effect. His program was somewhat too long, and of too varied a character for good taste.

Karl Fehling gave his annual concert in the Palmengarten. Unequal to the task of adequately interpreting Schumann's fantasia in C, he nevertheless astonished the audience by masterful treatment of the Liszt sonata in B minor. That Fehling should reveal such a marked dramatic trend was a surprise to those who know his artistic nature. He received hearty recognition from the public and the press.

In the cellist, Anton Pokrovsky, we made the acquaintance of an excellent technician, who, sad to relate, has not yet required the gift of expression. The program contained some works by the concert giver, who received much applause and was recalled often.

Emmy Rhode, the talented Dresden pianist, gave her piano recital this year with the assistance of the singer, Angelica Rummel, who is no stranger to Dresden. The pianist played well the Bach-Tausig toccata and fugue in D minor, and the Draeseke "Sonata Quasi Fantasia." Angelica Rummel gave a fine delivery of a number of well known selections from the masters of song, chief of which was "Dem Unendlichen" of Schubert. With much noblesse of presence as well as loftiness of conception the singer will always command the attention of an audience.

On the same evening Conrad Hanns, the much heralded and much talked of pianist, played in the Künstlerhaus. But our pleasant anticipations were realized only in part. Hanns is in truth a deeply musical soul who brings out of hidden depths great treasures of genuine musical worth. Yet, on the other hand, his pianism is of a sort that one might characterize as "impressionistic," and at times is wholly lacking in finesse; his chorus in the upper registers have a hard, metallic, non-plastic quality and his finger technic is uneven. Hanns' performance, however, of the Brahms ballade in D minor was a finely sustained and commanding effort.

Prof. Emil Sauer did not appear to be quite himself at the beginning of his recent concert, but gradually rose to the occasion, and waxed warm, until at the last he had entirely electrified his audience, as he always does. Although one could not always agree with his readings in every particular, yet behind all one saw and felt the master hand, the thinking musician, the temperamental artist. His own compositions, especially the "Spieldose," were the most delightful features of the evening, and the famous pianist scored his usual triumph at the close, when the whole audience crowded around him, vociferously demanding encores.

With the Orchester Verein, "Philharmonie," in the Vereinshaus, that genial and delightful Mozart player, Frau Witting-Seebass, performed the beautiful Mozart concerto

in D minor under especial difficulties—namely, with an arm half lamed from rheumatism and suffering from an acute influenza. She surmounted these obstacles valiantly, giving a pure chaste interpretation of Mozart's work, uniting all her finesse with an exquisite touch, and crystalline technic. She was applauded to the echo and warmly recalled.

Magda von Hattingberg played in the Künstlerhaus the Beethoven E major sonata, op. 109 (which Sauer also had chosen), smaller pieces of old masters, and twelve preludes of Chopin, with other selections from the same composer, closing with Liszt's "Konzertsolo" in E minor. Unable to be present in person, I heard from a representative that the concert giver has decided talent, as she possesses charm, sense of style, "Gemüt," and musical warmth, united to a decided poetic vein. She met with hearty recognition.

On December 13 three musical matters claimed attention at the same time. I heard first a pupil of Frl. Sieverts, in an afternoon recital, sing admirably and in excellent voice Schubert's "Dem Unendlichen." On the same program were a number of other pupils, the "star" being Frl. van Renesse, who, on the following Tuesday, gave a successful concert in the Palmengarten, where she assisted Johanna Löhr. This last mentioned was another artist, who with Herr Kratina assisted on the first named occasion. Midia Pines, the gifted pupil of Frl. Strik, and Mark Günzburg, entertained a delighted audience in the Künstlerhaus, and Ignaz Friedmann astounded his hearers in the Vereinshaus.



NEW JACQUES DALCROZE PICTURE.

by his stupendous technical feats, and fiery temperamental interpretations. Midia Pines was heard in a number of selections from Russian poets, Puschkin, Gogol, Lermontov, Turgeniew et al. Mark Günzburg undertook, I think, rather a thankless task in the rendering of an incoherent Russian improvisation, which the composer, Liapounow, perhaps in want of a better name, chose to call a "sonata," but which appeared to be entirely without a single feature of that form. Pianistically, Günzburg was at his best. Friedmann was as ever the great virtuoso, but with all his keen sense of style and natural originality of conception, it is a pity that he will sacrifice, even in his arrangements of smaller classics, so much to the display of mere virtuosity and to the tricks with which to catch the ear of the average concert goer.

The Brussels String Quartet, in the Palmengarten, and that genial, gifted pianist, Julius Weissmann, in the small hall of the Gewerbehaus (with the assistance of Catharina Bosch) gave concerts that announced the presence of artists entitled to the first rank. Of the noted Brussels players I have written so often that it is necessary now only to record another triumph. The Borodin quartet in D and the F minor string quartet of Beethoven, op. 95, were given by special request. Julius Weissmann showed again how well he understands the piano, playing that much abused instrument with a fine touch and revealing the musicianly player and the thinking musician. As a composer, Weissmann succeeds in the invention of pleasing and grateful themes which he presents with much swing and movement, so that the hearer is wholly captivated. The violinist is an artist who understands her instrument and masters it well. Moreover, she is musical to such an extent that the playing of these two homogeneous souls is as

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edifying and profitable as it is delightful. Both received immediate and hearty recognition.

There was an unusually interesting and important matinee at Roth's, for it introduced a young composer, Max Trapp, whose name in the future (if he develops as he has begun) certainly should be inscribed in the halls of fame. The program was devoted to his works exclusively. He was happy in his selections of interpreters in the person of the famous cellist, Loewensohn, who with Louis van Laar (violin) and G. Kutschka (viola) and Max Trapp, the composer (piano) form the so-called "Berliner Vereinigung für moderne Kammermusik." In Max Trapp, musical impulse bursts forth as if in a torrent, and that a mighty one. His themes are lofty and original, and he presents them with so much life, vivifying energy and freshness that the result is a strongly compelling influence which holds the audience under a spell. A pity therefore it is that he has not yet learned, in the abandonment of youth, to control some of that mighty impulse, hold it better in check, and thus omit much needless repetition, and a too great verbosity, musically speaking.

The first benefit concert of the season, given by the Royal Conservatory, has unintentionally been too long omitted from my regular reports. The program was done entirely by former pupils of the Conservatory. Lydia Bürger sang songs of Brahms and Schubert, succeeding best in Schubert's "Ständchen" for women's voices in chorus, and alto solo, where her particular musical trend is better fitted than in music of a passionate type. Honoraria Traill demonstrated marked technical efficiency in Draeseke's fine piano concerto, even if she was not wholly equal to its demands on the interpretative side. Worthy of the highest mention is the women's chorus, under Albert Kluge's direction, and Kurt Striegler's orchestral class, which gave well the Brahms symphony in C minor, and performed ably the orchestral parts for the Draeseke piano concerto.

Among the various notices from the Dalcroze authorities are mentions of the interesting fact that Dalcroze has by invitation given many performances in England and Scotland (London, Newcastle, Edinburgh, St. Andrews, Great Malvern, Oxford, Brighton, etc.) England, in fact, stands warmly for the new school, having formed the so-called "Dalcroze Society" and the "London School of Dalcroze Eurythmics," and having also started courses of instruction in various English towns. Six teachers have been chosen from Hellerau, and these courses have begun with about 600 students. Last summer a Dalcroze Verein was formed in Prague, under the presiding Protectorate of the Prince, Dr. Ferd. Lobkowitz.

It may be interesting for all desiring to inform themselves about the important Dalcroze movement, to learn that the Dalcroze School in Hellerau has instituted classes in instruction, open to the public, Friday morning of each week, from ten to twelve.

E. POTTER-FRISSELL.

Up to the Neighbors.

Wife (studying vocalism)—I wish, dear, you'd have double windows put on. I'm afraid my practising will disturb the neighbors.

Hub—Well, if it does, it's up to them to put on the double windows.—Boston Transcript.

Rosalie.

BY WASHINGTON ALLSTON.

O pour upon my soul again
That sad, unearthly strain,
That seems from other world to 'plain;
Thus, falling, falling from afar,
As if some melancholy star
Had mingled with her light her sighs
And dropped them from the skies.

"For all I see around me wears
The hue of other spheres;
And something blent of smiles and tears
Comes from the very air I breathe.
Oh, nothing, sure, the stars beneath
Can mold a sadness like to this—
So like angelic bliss."

So, at that dreamy hour of day
When the last lingering ray
Stops on the highest cloud to play—
So thought the gentle Rosalie,
As on her maiden reverie
First fell the strain of him who stole
In music to her soul.

—New York Press.

CINCINNATI ORCHESTRA PLAYS WITH TONAL BEAUTY

Fourth Pair of Concerts Presents Varied Program—Dr. Kunwald Gives Piano Recital at Conservatory of Music and Is Enthusiastically Received—Other Items of Interest.

Cincinnati, Ohio, December 19, 1913.

The Cincinnati Symphony Orchestra at its fourth pair of concerts December 19-20, presented a varied and interesting program, made up of Berlioz, Tchaikowsky, Schubert and the Saint-Saëns cello concerto in A minor. The concerto was played superbly by Julius Sturm, first cellist of the orchestra, who was also soloist of the day. In itself this Saint-Saëns concerto is a very effective number, displaying to great advantage the contrasting tones, sonority, and warm color of the cello as a solo instrument. Mr. Sturm's fine legato and splendid tone were well brought out in his selection. For encore he played Schumann's "Träumerei." The orchestra, despite its Tri-State tour last week, was in good form and from the overture, "Le Carnaval Romain," by Berlioz, to the Schubert symphony, in C major, played with its usual precision, flexibility and tonal beauty. Of especial interest, since the twentieth anniversary of the death of the composer has just been celebrated throughout

aroused considerable comment among those who were present, and as a result the College of Music has received a number of written as well as verbal requests for its repetition. That the opera was exceedingly well given is conceded by all. The fresh young voices, the action and enthusiasm, the full orchestra, elaborate stage effects, the well drilled and fine appearing chorus, all helped to make the entertainment complete. The performance was all that could be desired, and proved not only a great compliment to the College of Music and its work, but plainly showed that there is in Cincinnati a well organized opera school, from which ambitious young singers may be developed to their highest proficiency. The claims that have been made for this department were fully justified, and almost the entire cast is ready to enter professional ranks at almost any time. Those who excelled in former productions, and have entered professional ranks, are all making a fine success, nor did they at any time do chorus work. All are selected as principals. There is a possibility of "The Tales of Hoffman" being repeated, because of the fact that many were disappointed in not being able to get tickets. It is also possible that the club will take up the study of another opera to be performed before the close of the school year. This, however, depends upon circumstances, as these affairs entail a great amount of work upon the part of everyone involved in their presentation.

Walter Giliewicz will be heard in recital early in January. This will be Mr. Giliewicz's first official appearance in public in this city since his engagement by the College of Music, as a member of its faculty.

Walter Vaughan, the talented young singer, whose voice is at all times a great delight to music lovers, made a profound impression in the part of "Hoffmann" at the Odeon Tuesday night. Since entering the College of Music, Mr. Vaughan's career has been watched with much interest and all who have heard him express much satisfaction over his progress. Thursday evening Mr. Vaughan gave a recital at Ashland, Ky., with Mary Green Peyton, also a College product. In January Mr. Vaughan is especially active, having appearances at Chillicothe, Wilmington and Mt. Vernon, Ohio; the local Matinee Musical Club, Knoxville, Tenn., and at Richmond, Ind., where he sings the "Creation." He has also been reengaged as the tenor soloist for the Huntington, W. Va., spring music festival, and in February is booked for three recitals in Western Pennsylvania.

A concert unique in the annals of Cincinnati's musical events was that arranged and given under the direction of Pier Adolfo Tirindelli at the Cincinnati Conservatory of Music the evening of December 17, entitled a "Children's Evening." And a real children's evening it was, as the program given by the orchestra comprised compositions from the children's opuses of Haydn, Schubert, Schumann and Tchaikowsky, the soloists were children and a large percentage of the audience was juvenile. Signor Tirindelli entered into his endeavor for the juveniles with warm enthusiasm and completely carried his audience away with him into the joys of child land. The orchestra opened the evening with andante and allegro from the Schubert sonata, op. 17. One of the favorites was a cleverly arranged "Tragicomedia of a Doll," gleaned from children's fragments of Tchaikowsky, Ricordi and Gounod by Mr. Tirindelli and played with telling effect. The orchestra further played a group of three Schumann pieces and closed the unique program with a captivating rendition of the Haydn "Toy Symphony," completely enrapturing not only the children in the audience, but the grown ups as well. Louise Garfinkle, pupil of Helen May Curtis, gave very charmingly "A Tale of John Henry Paul Brown," exhibiting much aptitude and talent; Herbert Silbersack, a chap of ten, Signor Tirindelli's youngest pupil, played with surprising poise, assurance and artistic appreciation the "Scotch" fantasia of Hans Sitt, accompanied by orchestra, while Bettie Besuner, and excellent talent from the class of Mrs. Theodor Bohlmann, gave a splendid rendition of the first movement of the Beethoven C major concerto, with orchestral accompaniment.

The annual feast of Christmas carols was celebrated at the Cincinnati Conservatory of Music most artistically last Thursday afternoon. The fine old English baronial entrance hall and drawing rooms of the Conservatory presented a festive aspect in their decorations and festooning of pine and fir with candle light as sole illumination and several hundred guests assembled to hear the lovely old carols. Three tiny tots standing in the balcony opened the program with "Long Ago" and a small chorus of girls—the "House Party"—gave charmingly a group of carols from the first landing of the great stairway. While their last number was drawing to a close the audience was conscious of singing outside in the chill night, which as it approached finally proved to be that of a male quartet, the "Wassailers" who, entering through the front door, marched through the audience, taking their place for a group of traditional carols, which they gave most artistically. Their closing

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Russia, was the "Tema con Variazione" from the third orchestral suite by Tchaikowsky. Under Dr. Kunwald's baton the various choirs of the orchestra played as though inspired, the many interesting variations ending in a vigorous polka aglow with barbaric color.

Dr. Ernst Kunwald made his debut in a piano recital at the Cincinnati Conservatory of Music last Tuesday evening, bestowing a very great pleasure on the students, teachers and such friends of the Conservatory as were fortunate enough to receive invitations. Dr. Kunwald's appearance in recital at this time, when he is especially busy with orchestra affairs on tour and at home, was in the nature of a pretty compliment to the hundreds of Conservatory students who are his ardent followers and staunch supporters, attending the symphony concerts in a body and testifying to their admiration of the Symphony leader in many other ways. Dr. Kunwald's program comprised three Beethoven sonatas—op. 27, in C minor ("Moonlight"), op. 57, in F minor ("Appassionata"), op. 111, in C minor—and when his enthusiastic audience refused to allow him to leave the stage after the final number he very graciously gave the op. 26. While Dr. Kunwald has twice appeared as piano soloist with the orchestra and has been heard in chamber music with the Symphony Quartet, this was his first appearance in an evening of sonatas for piano alone.

The success achieved by the young singers of the Springer Opera Club in last Tuesday evening's performance of "The Tales of Hoffman" at the Odeon, has

strains were overlapped by the faraway strains of "Adeste Fideles," and soon a vested choir, bearing lighted tapers, wended its way down the stairs singing as it came. After a half dozen carols the boys departed as they had come by the "Adeste Fideles." A true Christmas atmosphere pervaded and the audience was transported for the time being from the turmoil of Christmas preparation and realities to the land of fantasy and true Christmas spirit. The program had been arranged by Margaret Pace and Harold Beckét Gibbs, who were the recipients of many warm congratulations on the afternoon's success. In full the program was:

THE HOUSE PARTY.

Long Ago Brahms
Silent Night Haydn
O Little Town of Bethlehem Arr. by Paul Bliss
O Holy Night Adam-Bliss
Holy Christmas Night (violin obbligato) Lassen
There Is Some One Coming Old German

ARRIVAL OF THE WASSAILERS.

Here We Come a-Wassailing Traditional
Good Christian Men Rejoice Traditional
Sleep, Holy Babe Dykes, 1823-1876
The Magnificat Carol French Traditional

THE ARRIVAL OF THE BOY CHORISTERS.

Adeste Fideles Traditional
God Rest You, Merry Gentlemen Traditional
See Amid the Winter Snow Goss, 1800-1880
We Three Kings of Orient Traditional
Good King Wenceslas Traditional
When I View the Mother Barnby, 1838-1896
The Coventry Carol Traditional
The Holly and the Ivy Traditional
The Kings They Come Harold Morris
The First Nowell Traditional

THE DEPARTURE OF THE CHORISTERS AND WASSAILERS TO THE ADESTE FIDELIS.

The pre-Christmas musical activities of the Cincinnati Conservatory of Music will be brought to a close tomorrow evening by the concert of the Conservatory String Quartet, Edwin Ideler, Edwin Memel, Peter Froelich and Walter Heermann.

Enthusiastic reports have been received of the successful song recitals of Dr. Fery Lulek, in Buffalo, where he was recognized as an authority on the fieder cult. He achieved similar honors in Columbus last week, where he was received with a demonstration of popular favor. January 15 is announced as the date of the evening of French music, arranged by Theodor Bohlmann, pianist; Bernard Sturm, violinist, and Julius Sturm, cellist.

Tecla Vigna will present a number of her talented students in a song recital December 20 at Aeolian Hall.

John Hoffman, tenor, will be the soloist of the first Popular Concert, which will be given next Sunday afternoon at three o'clock at Music Hall by the Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald. Mr. Hoffman will sing the aria from Ponchielli's "Gioconda," "Ciela e Mar," a favorite one with tenors and one which permits the singer to display to full advantage his vocal abilities. Mr. Hoffman's other contributions to the program will be a group of three English songs, "I'll Sing Thee Songs of Araby," by Clay; "I'm Wantin' You, Jean," by Leighton, and "The Lark Now Leaves His Watery Nest," by Parker. The orchestral numbers will include "Indian March" from "L'Africaine" of Meyerbeer; "Egmont" overture, Beethoven; "Two Rumanian Rhapsodies," Enesco; overture, "Mignon," Thomas; intermezzo, "Tales of Hoffman," and "The Blue Danube," Strauss.

JESSIE PARTON TYREE.

More Praise for Wolle.

In the Cincinnati (Ohio) Enquirer of December 14, the following regarding J. Fred Wolle, the well known organist, appears, which easily explains itself:

January 28, 29 and 30 will be set aside by society for the celebration of the fifth anniversary of Christ Church Parish House, presented by Mrs. Emery. This beautiful Gothic building, which is so great a boon to the parish of Christ Church and to all the philanthropic and other activities of the city, replaced another parish house which this year would have celebrated its fourteenth anniversary, a fact which attests the long record of good works done by the parish of Christ Church. On these three days there will be a festival which will interest every one who has at one time or another enjoyed the hospitality or assisted in the development of the work of this civic institution. There will be a series of entertainments given in the parish house during these three days, each undertaken by a different society of the church, and all the varied fields of labor in which their work extends. The Woman's Auxiliary and the Chancel Guild has arranged a beautiful organ concert for the opening afternoon, January 28, for which Mrs. A. Howard Hinkle has arranged to bring here one of the greatest organists of the country, J. Fred Wolle, who has made the Bach Festivals at Bethlehem, Pa., famous the world over. Mrs. Hinkle de Moss, who has so many friends and admirers here, where she sang for several years in the Christ Church choir, will come on from New York to be the soloist of this concert. Mr. Wolle playing the splendid organ presented by Mrs. Emery. Mr. Wolle it is who has done such remarkable work in the Moravian settlement at Bethlehem, and his coming to Cincinnati is a matter of importance, for it brings within the city's gates a man of distinguished attainments. (Advertisement.)

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Washington, D. C., December 19, 1913.

Tuesday afternoon, December 16, the Philadelphia Orchestra gave the first concert of its Washington season, before a large and fashionable audience. Josef Hofmann was soloist and the following program was given: Symphony No. 1, in C minor, op. 68, Brahms; concerto in A minor, op. 54 for piano and orchestra, Schumann; "Vorspiel und Liebestod," "Tristan und Isolde," Wagner.

From the list of musical events for this week it would seem as though all musical Washington is determined to do its best before the New Year. On December 15, in the small ballroom of the New Willard, the Monday Morning Music Club gave its first public recital before an audience that filled the room to overflowing. Of special interest was the singing of Mrs. A. M. Blair, the director of this and the Rubinstein Club. After years of chorus directing, Mrs. Blair was courageous to appear in the

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"He may well be compared to Harold Bauer in the tremendous sweep of his conception and the vigor of his execution; while in the balance and clarity of his interpretation he recalls the exquisite playing of Kreisler."

role of concert singer, and in the group of three duets with Mrs. Elliot Woods, wife of the Senate architect, sustained her reputation for versatility.

Caroline Jautze-de-Haas, soprano soloist of the First Church of Christ, Scientist, was heard in concert Thursday evening, December 18, at the Raleigh Hotel, the large ballroom being used. Mme. de-Haas has a voice of sweetness and appeal, and wins her audience from the start. She was born at The Hague and studied piano at the Royal Conservatory. Mme. de-Haas is a thorough musician. Louis de-Haas was at the piano and assisted greatly in the success of the concert by his sympathetic accompaniments. A group of his own songs were on the program which follows: "An die Musik," "Gretchen am spinnrad," "Standchen," "Die Forelle," Schubert; Recitativo and Aria der Agathe, from "Freischutz," Weber; "Du bist wie eine Blume," "Es muss ein Wunderbares Sein," "Oh, quand de dors," Liszt; "Elsa's Traum," from "Lohengrin," Wagner; "Verborgeneheit," "Das Verlassene Magdelein," "Er ist's," Wolf; "Dawn," "Two in Arcadia," "American Lullaby," "Nachtlied," "Fruehlingsnacht," De-Haas; "John Anderson, My Jo," "My Heart Is Sair," "Comin' Taro' the Rye," "Bonnie Dundee," Scottish songs.

The return from abroad of Gretchen Hood is a matter of much interest, as she gave promise of big things with her fine voice, which had its first training in the studio of Mrs. Goodhue. Miss Hood has studied for the past two years in Brussels, Paris and Nice, and but recently made a telling debut in Severs, receiving an offer

for a six months' engagement at the Grand Opera in Nice, so it is said. It would be delightful if Miss Hood could receive an engagement with the Washington Symphony Orchestra, while here, and thus allow her many friends the opportunity of hearing her sing.

Vivian Burnett, of Washington and New York, son of Frances Hodgson Burnett, the novelist, was the guest of honor of the Friday Morning Music Club, on Friday morning, December 12, when Helen Donohue de Yo, soprano; Mrs. William T. Reed, contralto; Emma Prall Knorr, pianist, and Richard Lorleburg, cellist, interpreted a program of compositions (in manuscript) of Mr. Burnett. The finished and artistically sympathetic singing of Mr. Burnett's songs by Mrs. de Yo and Mrs. Reed displayed fully the lightness of touch and originality of the song groups. It is to the keen comprehension of Mrs. Knorr (herself a finished pianist), on her first hearing of these compositions, last summer, that we owe the opportunity of enjoying this delightful program. On the following evening Mr. Burnett was the guest of honor of Mrs. Knorr, at the Hotel Gordon, in the Avenue of the Presidents, when the program was repeated for the pleasure of a few specially invited guests.

Felix Garziglia, concert pianist and teacher, gave a recital Tuesday evening, December 9, before the faculty and students of the Chevy Chase Seminary. The program included Scherzo and Berceuse, by Chopin; Arabesque, by Debussy; Etincelles, by Moszkowski, and Rhapsody, by Liszt.

Paul Bleyden, tenor soloist at "Old" St. John's Episcopal Church, who so ably interpreted the first lecture before the Society of the Fine Arts last month, will be the soloist at the annual midwinter concert of the Washington Saengerbund, Monday evening, December 15, in the club house.

Gurle Luise Corey, coloratura soprano, gave her unique concert of "Christmas Songs of All Nations," at the College of Notre Dame, Baltimore, Md., last week, and the tribute paid her by the critic of the Baltimore Star was most flattering, though well deserved. Miss Corey will be heard soon in concert in New York, where she received her vocal training. And, by the way, Miss Corey is not a mere vocalist, but is a singer and a person well grounded in the elements making for the finished artist. Miss Corey will be heard in song recital before the Congregational Club prior to the New Year.

Franceska Kaspar Lawson, soprano soloist and the interpreter of the last lecture given before the Society of the Fine Arts, will be the hostess of the Music Study Club, on Monday, December 22. The last meeting of this club was held at the home of Miss Bouck, who read sketches on representative French composers. A very interesting program followed.

Pupils of B. Frank Gebest, assisted by Lillian Chenoweth, soprano, and Edwin Stitt, violinist, gave a commendable concert at the studio of Mr. Gebest in Fourteenth street, Saturday evening.

The Rubinstein Club at its concert in the Hotel Raleigh ballroom, December 17, had as assisting soloist one of the most pleasing young singers who has ever been heard with this organization. While Miss Kline may lack somewhat in facial expression and tone color, she is young and quite equal to overcoming these things. But is was the absolute surety of tone placement, and a beautiful tone by the way, which so charmed. Miss Kline will always be welcome in Washington. Dick Root.

Orpheus Club, of Paterson, Gives First Concert.

Paterson's Orpheus Club, celebrated for its splendid concerts and equally well known because of the prominence of Conductor C. Mortimer Wiske, won additional praise on December 15, when residents of the New Jersey city attended the first concert of the season and incidentally enjoyed one of the best musical treats of the year.

Orpheus Hall was well filled and the program presented was most attractive. Thomas E. Delaney, Francis Porter, Rose Bryant and Sarah Gurowitsch were the soloists and aided materially in the success of the evening.

This was the beginning of the club's twentieth year, and if the concerts to follow are to be like the first, a record breaking season is predicted. C. Mortimer Wiske, who has conducted the Orpheus Club for many years, deserves all credit for this splendid achievement.

Dr. Carl in Atlantic City.

Dr. William C. Carl, the distinguished organist of New York, is spending the Christmas holidays at the Marlborough-Blenheim, in Atlantic City, N. J.

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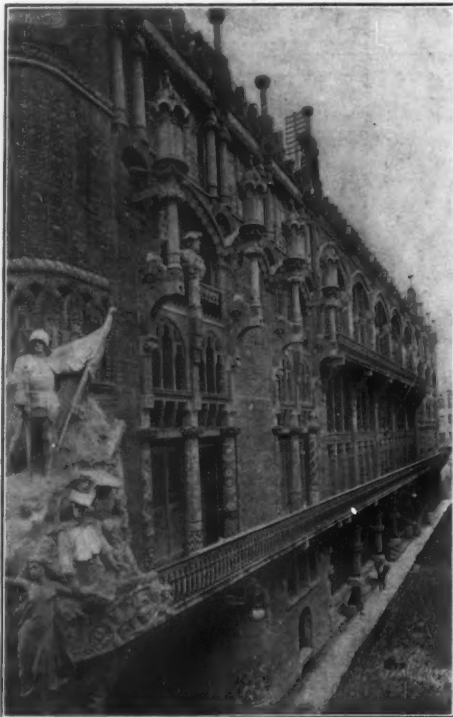
GRAND OPERA SEASON OPENS IN BARCELONA.

**Eleonora de Cisneros Makes Brilliant Impression
in "The Prophet"—Other Artists
and Operas.**

Barcelona, Spain, November 30, 1913.

The opening of the Licea yearly constitutes a festival of art and luxury in the annals of the elegant life of Barcelona, whose very critical public for eighty years has applauded or hissed all the great lyric artists of the musical world. Six magnificent tiers hold the listeners at one of the most imposing and beautiful opera houses of Europe.

This year the season was opened with the old opera, "Prophet," last sung here more than twenty years ago by the tenor Mariacher and the famous contralto Pasqua. Therefore the work was a novelty for many of this generation. There was curiosity to see how this example of the old style opera would be received by a public essentially Wagnerian, who have even translated into their old



AT BARCELONA: THE MUSIC PALACE.

Catalanian dialect all the operas of that composer, and who will have the honor to be the first public in Europe to witness "Parsifal." Further curiosity was aroused by the debut of a famous artist, whose triumphs in the Scala of Milan, Opera of Vienna, and in Naples, London, New York, Chicago and Buenos Aires, were thoroughly familiar in this city. This artist was Eleonora de Cisneros, and to her is due the success of the night and the success of the entire season, because a fiasco on the opening night spells disaster for the rest of the performances. The public receive the first three acts coldly and exigently, giving but one call at the finals—the music of Meyerbeer is old fashioned and bombastic, and often caused smiles—but in the cathedral scene, Mme. de Cisneros forced the audience to her feet. Seldom has Barcelona heard such a voice, so equal in registers, so extensive, so powerful, united to accents so dramatic and incisive, and added to all that, she also is an actress intensely emotional and impressive. At the fifth act the opera was saved, for Mme. de Cisneros proved to be superior to Pasqua, because that famous artist, who has a glorious contralto voice, but no great high register, used to "cut" the allegro and did not sing the coloratura passages. The American artist sang them with rare virtuosity. She was called before the curtain a dozen times. The entire press unanimously declares her to be "one of the most complete artists that ever has sung in the Liceo." The tenor Scampini has an heroic figure and a beautiful voice, and for its dramatic force and powerful high register received much applause in the hymn and the brindist.

The second night brought us the debut of the beautiful Catalanian Conchita Supervia, nineteen years old, as Carmen. She is a delicious Carmencita, fresh, vibrant and above all Spanish. I remember having read a New York criticism in which the writer said that the Spanish artists were not good Carmens, and I can but think that his Spain must be the Spain of the boxes of raisins and the music halls—because only a Spanish woman can walk, coquet, dance and live the gypsy Carmen of the mountains

of Navarra and the cigarette girl of the factory of Seville. The article in question said that the interpretations of Calvé, Bressler-Geonoli, Minnie Hauck, de Lussan, Marguerite Sylva, and Mary Garden were superior to those of Spanish artists; this is an error due to the lack of knowledge of this country. Those celebrated artists have interpreted women whose names might be Betty, Maggie, or Gretchen, and they might have been born in Prague, Toulouse, Stockholm or Tokio.

To be Carmen one must be Spanish, or at least must know intimately the life and soul of this country, and Conchita Supervia without having an extraordinary voice, (which on account of her youth she accentuates too dramatically) is nevertheless the living embodiment of the Merimée-Bizet character. The debutant De Muro was Jose. He has a beautiful tenor voice, well placed, a masculine voice, sonorous and brilliant in the high register. It is to be hoped that this artist—who unfortunately has a very small figure—will be heard some time in America, because only with the really great tenors can his organ be compared.

In the antiquated "Lucia" Maria Barientos, native of Barcelona, displayed splendid vocal mechanism and velvety quality—perfect intonation and exquisite phrasing. Barientos is one of the great exponents of the modern lyric art. The tenor of the night was Signor Gubellini, who possesses elegant carriage and a sympathetic voice, very powerful in the high register. Gubellini is an intelligent artist, because every phrase is sung with intention, and his effects are refined and thoroughly artistic.

The next operas are "Gioconda," "Dinorah" and "Otello," in which we will hear another American artist, Miss Fitzhugh, who sings under the name of Fitzju.

ROSILLON.

Trinity School of Church Music.

"Daily Training in the Music of the Episcopal Church," this is the musical slogan of the institution founded by Felix Lamond, encouraged by the Rev. Dr. Manning, of Trinity Church. Headquarters are at 90 Trinity Place, at the rear of Trinity Church, easily reached by subway to Wall street. Beside this training in choral service, etc., much stress is laid on the work at the organ, both for solo playing and accompanying. Works of classical and modern composers are studied; recitals by members of the faculty at "Old Trinity" and its chapels, and especially recitals of Bach programs are given. Each student is expected to give a recital at stated intervals. A class for the study of the Rubrics of the Prayer Book has been formed, and this has the cooperation of the clergy. Special short courses are arranged for professional organists and choirmasters who wish to add to their equipment, or prepare for bigger things.

Special advantages are available in observing the work of the various organists of the parish, and weekly attendance at the full rehearsal of some choir will be required. In this connection some of the most prominent organists of New York City have given permission for students of the school to attend their full rehearsals. There will be classes for the study of the verse parts and solos in services and anthems, and for the study of recitative and aria. There will also be coaching in the standard oratorios. Throughout all these courses the most careful attention will be given to accompaniment. In regard to choir work, daily lectures of a unique character have been arranged. It is intended to assemble all the students each day for the purpose of discussing the construction and interpretation of the Psalms, and their musical rendition, both Anglican and Gregorian. Part of the training will consist of singing the Psalter and accompanying it in the modern style as well as according to cathedral tradition. Other parts of the service will be discussed at these lectures. Classes will be arranged for piano technic.

A score of young men and women are enrolled in this, the first season of this "specialty school," all making good progress, making ready to assume the larger positions which commonly characterize the music of the Protestant Episcopal Church.

Melba and Kubelik in California.

Mme. Melba, Jan Kubelik, Mme. Kubelik and the members of the Melba-Kubelik concert party are spending the Christmas holidays at Hotel Del Monte, Monterey, Cal., prior to beginning the California farewells in San Francisco on December 27, Oakland on December 31 and Los Angeles on January 2. These concerts are to be given for the benefit of thousands who were unable to gain admission at the earlier concerts.

The Imperial Opera in Vienna is spending \$32,000 in staging "Parsifal."

NEW ORLEANS ENJOYING ITS FRENCH OPERA SEASON.

**Best Company Seen in Twelve Years—Schumann-Heink
Sings Gloriously in Recital—Local Talent
to Be Encouraged.**

New Orleans, La., December 17, 1913.

The French Opera has been offering some very meritorious performances, prominent among which must be mentioned "Aida," "Samson and Delilah," "Thais," "Trovatore" and "Tosca." Of the male contingent of the company, M. Affre, the impresario and tenor de traduction, is the bright particular star, with MM. Coulon and Mezy, tenor léger and baritone, respectively, second in line. The leading women of the company are unusually well qualified for the positions which they were engaged to fill. Mlle. Brias is the best falcon we have had in years, while Mlle. Dalcia is the only real contralto our local companies have presented in a still longer time. Mlle. Lavarenne's ability as a chanteuse légère dramatique is emphasized every time that she sings, and Mlle. Manse takes her place with the most satisfactory light sopranos who have graced the French Opera House. As to the leaders, the veteran M. Doblaer so far outdistances predecessors that it is ludicrous to make any comparisons. The choruses have never been so good as now. From this it is easy to conclude that the present opera company is a good one. Indeed, it is the best all round one that has been brought here within the past twelve years.

What promises to be the most remarkable concert season in the music annals of this city was auspiciously opened last Monday evening by the memorable recital of Mme. Schumann-Heink. The famous songstress was booked to appear here on December 8, but on account of the washouts in Texas was forced to postpone her engagement until December 15. No greater proof of the admiration entertained for the diva could have been shown than the fact that, with the exception of the few refunds which had to be made, principally to out of town music lovers, who could not possibly return for the concert, the large advance sales remained practically intact. "It's Schumann-Heink we want—not the money" was the general cry when, at the last moment, the singer's inability to fulfill her contract was announced. Mme. Schumann-Heink covered herself with glory. She literally thrilled the large audience with her magnificent Wagner selections and charmed them in the less grandiose numbers. The momentary silence that followed her "Cry of Rachel" was one of the most eloquent tributes that could be paid an artist. The consensus of opinion is that the songstress is in better vocal form today than when she previously sang here, a little more than two years ago. The press was unanimous in proclaiming her recital a triumph. Nina Fletcher, the assisting violinist, was very cordially received, and Katherine Hoffman's accompaniments were magnificent.

The following attractions are booked for this city: Melba-Kubelik, Wilhelm Bachaus, Ysaye-Godowsky-Gerardy, Alma Gluck, Julia Culp, Bauer and Thibaud, Mischa Elman, St. Louis Symphony Orchestra.

The first concert of the Philharmonic Society, which now has a membership of over seventeen hundred and a long waiting list, will be Wilhelm Bachaus, pianist, on December 18. The society is doing remarkable work. For the almost incredibly small fee of \$3 per season five excellent concerts are given.

With a view of encouraging local talent Leon Ryder Maxwell, the capable head of the Newcomb School of Music, has inaugurated a series of concerts at which only local artists are presented. Mr. Maxwell's venture deserves the heartiest commendation, for, if this city does not take its talent seriously, how can it expect ever to become a genuine art center? Artists knowing that they are to be given an opportunity of being heard strive for the attainment of the higher and better things in art.

HARRY BRUNSWICK LOEB.

Irma Seydel Captures St. Louis Audience.

Two more brilliant successes to augment the already considerable score achieved by Irma Seydel, the young Boston violinist, are herewith recorded in notices of her recent appearances with the St. Louis Symphony Orchestra and in Quebec at a concert of her own:

Miss Seydel captured the hearts of her audience and all the musical honors with the first unward sweep of her bow in Lalo's Spanish symphony. Some of us heard Pablo de Sarasate play this number and others Fritz Kreisler. It's in the first five notes of that first movement that the ability of any attempting violinist can be judged. These notes are either played right or not at all. If played right the performance at once assumes the proper characteristics of Spanish music with its brilliant elan and dagger-like readiness, or it slumps into a conservatory style etude, and that's all there is to it. Fraulein Seydel put her little fiddle under her firm chin, set her bow, and on the instant of Mr. Zach's signal took that opening phrase strictly at tempo, each note purring out with crystalline purity. Thereafter Lalo's tricky score held no insuperable difficulties for

the young artist. She played the succeeding movements with a sweet determination and earnestness that captivated the house. With not a trace of affectation she gave the rondo, often chosen by violinists for exhibition and just as frequently overbalanced on that account. Miss Seydel recognized it as an integral part of the composition, which should be given in its entirety if presented at all. Here her strict schooling shone forth. It was an exacting undertaking for a young girl, but she accomplished it handsomely. —St. Louis Globe Democrat, December 6, 1913.

Irma Seydel, violin soloist, shared the encomiums bestowed on the orchestra. Her extreme youth won a sympathetic interest at once that was further enhanced by a sweet, winsome personality. She is entirely unaffected and naive. . . . Her work shows no signs of immaturity, and she has already reached an advanced position in her art. Her general handling of the violin is extremely satisfying. She has great flexibility of fingering and excellent bowing. The graceful Lalo number, which she played yesterday for the first time with orchestra, was a splendid vehicle for Miss Seydel, allowing full scope for the element of piquancy that stands out in her work. She plays with conviction. She was enthusiastically applauded and for encores gave Drdla's "Souvenir" and Beethoven's minuet. —St. Louis Times, December 6, 1913.

Miss Seydel played beautifully, sympathetically and with great respect for the intentions of the composer. The young violinist was warmly applauded. . . . Mr. Zach accompanied her on the piano in the encores. . . . Miss Seydel is a musician of great ability. —St. Louis Republic, December 6, 1913.

Miss Seydel is undoubtedly a violin virtuoso of a mastership which promises great artistic treats. She possesses a remarkable



IRMA SEYDEL.

technic and imparts to her playing a very sympathetic soul expression. —Westliche Post, St. Louis, December 6, 1913 (translation).

Irma Seydel opened the concert by playing Tartini's "Le Trille du Diable." This selection she played with beautiful expression, and it at once startled the audience with the knowledge that they were in the presence of an artist, and at the close she received a perfect ovation. Miss Seydel is young and slight of stature, and judging by her appearance is unconscious of her great musical gift; so perfectly developed by her musical education and complete command over her beautifully toned instrument. —Quebec Chronicle, November 13, 1913.

A worthy rival of Ysaye, such is the very young and very charming Miss Seydel, who gave a splendid concert last night. Miss Seydel is almost a child, not yet eighteen years old and it is marvelous to hear with what ease, what verve and soul she interprets the greatest masters of the violin. —L'Evenement, Quebec, November 13, 1913 (translation). (Advertisement.)

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We can choose the song we sing.
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Eyes of hate, or caring faces;
Rest, or venturing to the end;
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Ours, untouched, forevermore.
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Each must build his own tomorrow.
Many paths go wandering, straying,
Many games are ours for playing.
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May Colgan, American Violinist.

May Colgan, the young American violinist, who returned from a period of study with Theodore Spiering in Berlin, a few months ago, made her debut in Springfield, Ill., her home city, recently.

Press tributes to Miss Colgan's playing are given in the following notices:

The second open recital of the current season, held under the auspices of the Amateur Musical Club last evening at the Chatterton Opera House, with honors so far as artists are concerned pretty divided between principals in voice and violin, drew a house which filled every seat in the first floor and balcony and sent quite a representation to the gallery. The attendance was the best compiment thus far this season.

May Colgan, daughter of Mr. and Mrs. Eugene Colgan, 309 West Grand boulevard, south, who returned a few months ago from extensive study in Europe, presented the violin portion of the program.

Miss Colgan's local musical debut was important from several standpoints. Local music devotees were interested in her because she is a Springfield girl; and critics were anxious to receive the musical message which she, by her execution, purported to bear from European masters.

Miss Colgan pleased her friends. In her study of the violin she has acquired a technical mastery, and compositions which she chose compelled a tonal excellence. It was evident that she did not endeavor to present a program which would prove all com-



MAY COLGAN.

hensive, so far as the display of her powers was concerned. Had it not been for her last encore one of her best exploitations might have gone undone.

Miss Colgan's first number was Handel's sonata in E major. Her second number included a group of three compositions from Bach, Kreisler and Debussy, respectively. The arrangement, including "Sicilienne," "Liebesfreud" and "En Bateau" afforded an excellent opportunity at varying moods. She closed with Wagner's "Walther Prize Song" from "Die Meistersinger."

In the playing of her final encore, "Tambourin Chinois," by Kreisler, Miss Colgan displayed perhaps her signal brilliancy of the evening. Difficult in itself, the composition, with its fertile field for power and variety of tone, served as the happiest conclusion imaginable for the delightful evening. Not only did the tonal work stand out superbly in this number, but the violinist's bowing—a feature which pleased throughout the evening—was prettily measured. . . . Miss Colgan was compelled to respond frequently to encores.

Miss Colgan expects to follow her local debut with concert work in the East and later probably in Europe. It is likely she will leave the city next month to engage upon her newly inaugurated career.—Illinois State Journal.

May Colgan, a Springfield girl, back from Europe after studying for several years with some of the most noted masters of the violin, appeared in her first concert in her career just inaugurated, at the Chatterton Opera House last night. An enthusiastic audience which filled every seat on the lower floor and balcony was the compliment paid to the young violinist.

Miss Colgan was assisted in the program by Enrico Palmetto, one of the famous singers in this country, who is known as the "Danish Caruso."

The event was under the auspices of the Amateur Musical Club and was one of their season's most successful concerts.

A tonal excellence marks the playing of Miss Colgan since her study abroad and she also has increased her technical powers. Her first number was Handel's sonata in E major. Her second number included a group of three compositions from Bach, Kreisler and Debussy, respectively. She closed with Wagner's "Walther's Prize Song" from "Die Meistersinger."

Her superb violin bowing and her vivid imagination and sympathy proclaim her an artist. In her last encore Miss Colgan perhaps displayed her most brilliant powers. This was the Kreisler "Tambourin Chinois," a delightful conclusion to her program.

Miss Colgan will follow her debut with concert work in the East and in Europe.—Springfield Evening News.

Under the caption, "Young Violinist Wins More Plaudits by Her Work," the Springfield (Ill.) Journal reviews

May Colgan's second recent recital in that city, in the following appreciative manner:

Friends of May Colgan, daughter of Mr. and Mrs. Eugene Colgan of this city, who made her musical debut Monday evening at the Chatterton Theatre under the auspices of the Amateur Musical Club, enjoyed a second opportunity of hearing the violinist yesterday afternoon. Miss Colgan, with Vernor Henshie as accompanist, presented a program for the immediate benefit of pupils of Sacred Heart Academy. Many others interested in music were present. The affair was given in Sacred Heart Auditorium.

Though her formal debut presaged a career of note, friends of Miss Colgan who heard her in her first afternoon program since her return trip from Europe, detected a deliberation and stage familiarity which, if possible, contributed even more pleasantly to the results of the program than on the occasion of her first appearance.

Miss Colgan at the convent had the combined support of an elegantly tuned instrument for accompaniments, of a hall with proper acoustics and of encouraging work on the part of the accompanist; and the total of her efforts was a highly pleased faculty of the convent, and an admiring and complimenting audience of friends and convent pupils.

Plaudits which foreign masters have awarded to Miss Colgan for her rich and exhaustive tonal work were heartily vindicated in the program. Her bowing for some time has been a subject of most favorable criticism on the part of those who have seen and heard her play. This quality also was conspicuously pleasing.

The program, exclusive of the several encores to which the artist was obliged to respond, included the following five numbers:

Sonata, E major.....	Handel
Canzonetta.....	D'Ambrosia
Sicilienne.....	Bach
Liebeslied.....	Kreisler
Romance.....	Wieniawski
Alpine Maid Sunday.....	Ole Bull
Berceuse from Jocelyn.....	Godard
Menuet.....	Beethoven
Tambourin Chinois.....	Kreisler

Miss Colgan expects to leave Springfield late in January for a concert tour of Eastern cities. Some time hence she will return to Europe to make her European debut.

The local artist's chief master in Europe was Theodore Spiering of Berlin. She studied and reviewed the last summer as a member of the Neopole Hauer colony in Dresden.

Praise from Brooklyn.

Brooklyn, N. Y., December 17, 1913.

To the Musical Courier:

Allow me to express through your columns my thorough appreciation and delight with the splendid "Musical Observations Made on Tour" in recent issues of your paper. For many years I eagerly turned to the editorials by the late Marc Blumenberg, which in my mind never have been surpassed, in conciseness, and of which the literary qualities were worthy of that gifted man's efforts. There is too much stale and insignificant writing presented to musical readers these days in the music press—merely gossip.

Being a pianist and teacher I naturally enjoyed especially your remarks on Paderewski's playing, programs, etc. Such facts are not unknown to musicians or pianists, but there are a number of readers who have very little judgment of their own and are anxious to learn something from "critics," and to them I heartily commend your editorials.

A pupil of mine, who suffers—in my estimation—from the bad fault of always moving her body while playing, tried to corner me the other day when she, resenting my instruction, burst out: "But Paderewski does it, always." My answer was: "Poor Paderewski, he is a very nervous and irritable player today, but if you must try to imitate his playing, try to do something of his good playing, not his faults."

Criticism is valueless if not done by a person who can execute enough practically to praise the works presented by the artists. I remember a music doctor in Stockholm, Sweden—estimable historian and theorist—who frequently in his criticism went into detailed remarks concerning the interpretation of a composition which never was played. Something similar in character and even by another composer was played, although the learned doctor had enthused over the originality of the supposed composer!

Such criticism as appears in your editorial is worthy of the high standard of the late Marc Blumenberg, and I again congratulate you most approvingly for doing real good work for real musical knowledge in favor of your readers. Sincerely yours,

ERNST RYSTROM.

Klibansky Sings at West Point.

At Cadet Chapel, West Point, N. Y., overlooking the Hudson River, a series of organ recitals by Frederick C. Meyer is taking place every month. December 14 Sergei Klibansky was the vocal soloist, singing "Dedication" by Franz; "Tomorrow," Strauss; "The Swan," Grieg; "When Roses Bloom," Reichardt; "Cradle Song," Brahms; and "O Holy Night," Adam. The largest attendance of any recital yet given was registered at this one, and Mr. Klibansky's singing was so much enjoyed that following the set program, he was asked to repeat several numbers.

"Der Cobzar," by Gabriele Ferrari, was heard in Cassel not long ago.

GIORGIO ROSELLI WINNING LAURELS IN MONTREAL.

Noted Baritone of National Grand Opera Company of
Canada Has Sung with Many French Organizations--
Will Be Heard Later in the United States.

Giorgio Roselli, who this season is singing with the National Grand Opera Company of Canada for the first time, was for some time leading baritone of the Paris Opera. In addition he has had wide operatic experience with other French opera companies in Rouen, Bordeaux, Marseilles, Lyons, etc., in Brussels, in Montevideo and in Buenos Aires.

Mr. Roselli's repertoire is correspondingly extensive: Athanael ("Thais"), High Priest ("Samson and Delilah"), Wolfram ("Tannhäuser"), Valentine ("Faust"), Amonasro ("Aida"), Nevers ("Huguenots"), Mercutio ("Romeo and Juliet"), Telramund ("Lohengrin"), Kurwenal ("Tristan and Isolde"), Gunther ("Twilight of the Gods"), the King ("Le Cid"), Escamillo ("Carmen"), the Father ("Louise"), etc.

It is said that Massenet was so delighted with this baritone's interpretation of the role of the King in a production of "Le Cid" that the French composer added an air to the score especially for Mr. Roselli.

The creation of "Cheminéau" at Covent Garden, London, was also entrusted to Mr. Roselli, because of the excellence of which an enthusiastic welcome by the London public and press alike accorded the baritone.

Representations of this baritone in various roles are portrayed on the cover of this issue of the MUSICAL COURIER.

From the attached Montreal press notices, based upon appearances in "Samson and Delilah," "Herodiade," "Carmen" and "Thais," one can readily perceive that Mr. Roselli is fast extending his European and South American popularity to the Canadian metropolis:

Needless to say that M. Roselli as the High Priest was more than efficient. His performance was singularly stately and effective. —Montreal Gazette, November 25, 1913.

Roselli, the magnificent, was High Priest—magnificently.—Montreal Herald, November 25, 1913.

Mr. Roselli acted as High Priest, a role that he absolved with splendid artistry. Again he handled that fine voice of his with the utmost intelligence, bringing out its every luscious quality to the utmost. Besides this he imbued the part with all the dignity and potentiality it demanded.—Montreal Daily Mail, November 25, 1913.

It is no detriment to the great powers of Mr. Lafitte and Mr. Roselli that they are both inspired to greater heights by this exceptional revelation of all the wealth of romantic symbolism, of wondrously inspired music that completely envelops and surrounds the part of Dalila. . . . Mr. Roselli as the High Priest sang with an assurance and evenness of tone which invested the part with impressive distinction.—Montreal Gazette, November 26, 1913.

By the time the second act had been reached, Mr. Roselli had largely recovered the use of his magnificent baritone, and sang the famous "Vision Fugitive" to the evident delight of the audience. But the Herod of Mr. Roselli is different. In the prime of manly beauty, yet bearing upon his face the marks of early dissipation, he seems to exhibit a far more intense but still natural affection for the daughter of Herodias. There is none of the craving of the greedy sensualist—it is rather a suggestion of the man who has sown his wild oats finding out his own heart at last.—Montreal Gazette, November 28, 1913.

M. Roselli was an ardent lover from a vocal point of view, and bore himself with dignity.—Montreal Daily Star, November 28, 1913.

The center of attraction was undoubtedly M. Roselli. He had to stand comparison with one's memories of Riddez on the same stage. As an actor he almost equals his predecessor. Better praise he could not ask. In presence he is equally the splendid King, the slave of himself alone, and M. Riddez could not match him in voice and hardly in the art of using it in "Vision Fugitive." The whole of the first tableau of Act 2—the mise-en-scene, the chorus, the ballet and M. Roselli—made a piece of satisfying beauty that it will be hard to surpass.—Montreal Daily Herald, November 28, 1913.

M. Roselli was a splendid Herod.—Montreal Daily Star, December 3, 1913.

Mr. Roselli as Herod achieved a real triumph.—Montreal Daily Herald, December 3, 1913.

Another salient feature which raised the standard was the singularly fine vocal work of both Miss Stanley as Salome and Mr. Roselli as Herod. . . . M. Roselli as Herod again showed forth all the vigor and strength of a very manly conception of the Roman tetrach's genuine affection for Salome.—Gazette, December 3, 1913.

Mr. Roselli's Escamillo was majestic and yet strong and vivid. He was in better voice than on Wednesday and looked, sang and acted the self confident and imperturbable toreador to the life.—Gazette, December 6, 1913.

Mr. Roselli, with the opening solo of Athanael, assured one of hearing a vocal artist, and nobly did he fill his dramatic and exacting role. . . . One is reluctant to leave an account of this performance without again referring to the splendid voice of M. Roselli, which, in its strength and purity, affords unalloyed joy.—Montreal Daily Mail, November 20, 1913.

Despite the fact that it was apparent that M. Roselli seemed afflicted with a cold, he proved his artistry by singing over it and

by most of the audience it was unnoticed until, after the second act, Mr. Bauer announced that M. Roselli was suffering from a severe cold and craved the indulgence of the audience, although this was scarcely necessary, as he sang beautifully in the third act, in which both he and Helen Stanley, in the duet, employed a pure legato, which is a delight to the music lover. . . . The audience was most enthusiastic during the evening and lavish with its applause, rewarding the courage of M. Roselli for overcoming his handicap by recalling him six times after the third act.—Daily Mail, November 22, 1913.

Miss Stanley and M. Roselli simply aroused the greatest enthusiasm by their superb performances.—Gazette, November 22, 1913.

That Mr. Roselli's American appearances will not be limited to those with the National Grand Opera Company of Canada is certain, as engagements are now pending whereby music lovers of "the States" will soon be afforded an opportunity of hearing the distinguished baritone.

Albert Lindquist with Minneapolis Orchestra.

Albert Lindquist, tenor, who is under the management of Gertrude V. O'Hanlon, was the soloist with the Minneapolis Symphony Orchestra at the seventh popular concert on Sunday, December 7. The following notices are tributes to his work:

The vocal part of the program by Albert Lindquist, in the operatic "African" and "Cid" arias and a couple of encores, was a rather unnecessary exhibition of operatic derelicts when one thinks of the vastly better songs which such a pure lyric tenor voice as Mr. Lindquist's might have honored.—Minneapolis News, December 8, 1913.

The soloist was a pleasant surprise in the form of a young artist with a genuine tenor voice. Albert Lindquist, of Chicago, seems to be a born interpreter, highly conscious both of the musical and the intellectual side of his art. His voice, of pure lyric timbre, is not large but of resonance and carrying power. His diction and



ALBERT LINDQUIST.

phrasing are excellent. Mr. Lindquist sang first the "O Paradis" aria from the fourth act of "The African," most grateful to his voice, and later the prayer from Massenet's "Le Cid." The singer made a decided hit and sang as extra, one at each appearance, the "Drinking Song" from "Cavalleria Rusticana" and the "Donna e mobile" couplets from "Rigoletto," both with charming abandon. A sequel to Mr. Lindquist's unqualified success was his engagement as soloist for the festival next June of the American Union of Swedish Singers to be held in this city.—Minneapolis Journal, December 8, 1913.

The assisting soloist was Albert Lindquist, a Chicago tenor and a protege of Alessandro Bonci. Mr. Lindquist appeared for the first time with a symphony orchestra, his public career having begun only a year and a half ago. He is a genuinely artistic young tenor with a voice of great sweetness, flexibility and excellent timbre; and he sang with a surety and poise which seem contradictory to his statement that yesterday marked his debut as a singer with the orchestra. His programmed numbers were the aria "Oh Paradise" from Massenet's "Le Cid." Enthusiastically encored, he responded in the order named, with the "Drinking Song" from Mascagni's "Cavalleria Rusticana" and the "Donna e mobile" from Verdi's "Rigoletto."—Minneapolis Tribune, December 8, 1913. (Advertisement.)

A Kreisler Recital.

Fritz Kreisler will give a Carnegie Hall recital on January 3. His program includes the E minor suite and two movements from the B minor sonata, Bach; F sharp minor concerto, Viextemps; two Slavonic dances, Dvorak; "Aus der Heimat," Smetana; and the Tartini "Devil's Trill."

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SAINT-SAENS' NEW ORATORIO IN LONDON.

Heard at Albert Hall, Aged French Composer's Work is Received with Favor—An Appeal for the Maintenance of Cheap Opera—Julia Culp Pleases—Frederic Lamond Does Not.

Portland Place, London, W., December 17, 1913.

The recent first London performance of the Saint-Saëns choral work, "The Promised Land," given at Albert Hall



FLORIZEL VON REUTER AND HIS FRIENDS, HERR AND FRAU BACH, OF HAMBURG, WHO ARE WELL KNOWN MEMBERS OF THE DRAMATIC PROFESSION.

by the Royal Choral Society, affirmed beyond cavil that this latest oratorio work by the noted French composer is one true to the best traditions of the oratorio form. The several magnificent choruses of the work were sung with a vitality and a dramatic sense of their character that reflected great credit on the Royal Choral Society and the conductor, Sir Frederick Bridge. It will be recalled that the work received its premiere at the Three Choir Festival at Gloucester last September, when it was presented under

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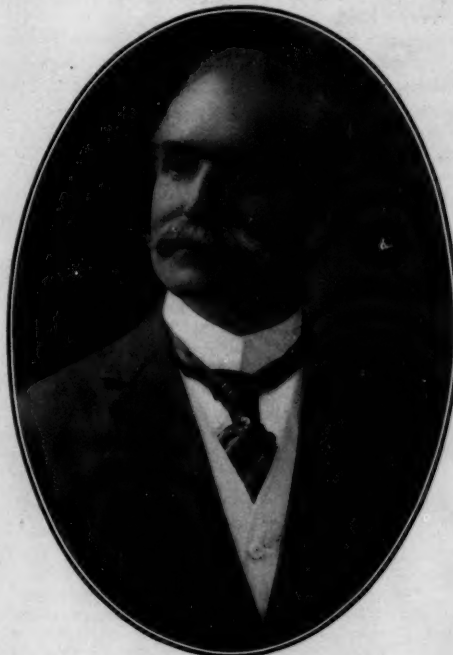
the baton of the composer. The text is by Hermann Klein, who made his selections from the books of Numbers and Deuteronomy, from the portions bearing on the wanderings of the children of Israel in the wilderness and the episode of Moses striking instead of speaking to the rock, thereby forfeiting his right to enter the Promised Land. The fine chorus work of this latest Saint-Saëns work voices the spirit and character of the text with unflinching fidelity. The entire work breathes the spirit of sincerity and impresses by its absolute freedom from all artificiality. Among the choruses worthy of special mention is that of "My People Shall Distil As the Dew." The text, as arranged by Hermann Klein, is one of great excellence; the nobility of the Biblical sentiment has been fully retained and the opportunities for dramatic expression are utilized to the full by the composer. The many lovely themes and melodies bespeak the ever fresh and delightful quality of the Saint-Saëns creative work along with his full sympathy for the oratorio form of musical utterance. A very attractive work, not too difficult for the voices, which invariably take precedence, it is one containing many picturesque and distinctly well known Saint-Saënsian touches, and it should become a favorite among choral societies looking for new and grateful material. It was received with enthusiasm by the audience. The soloists were Ruth Vincent, Phyllis Lett, Lloyd Chandos and Frederick Ranaloio.

Opera under various kinds and conditions of environment continues to find a hearing in the English capital more frequently than is generally supposed. And not least among those unassuming ventures may be mentioned the frequent performances given at the Royal Victoria Hall, E. C., popularly called the "Old Vic." Recently an appeal for more funds was made through the press and some interesting facts were revealed in the circulars sent out in the cause. Since 1880 the Royal Victoria Hall has been an artistic oasis in the dismal district around Waterloo Station. On every Thursday evening from October to May there is given a performance of grand opera, a symphony concert or a ballad concert, while on Tuesdays science and travel lectures are given. Monday evenings there are animated picture shows; Wednesday evenings, benefit concerts; Friday evenings are given over to temperance lectures, and Saturday night to variety entertainment. But the largest audiences come on the opera nights, when often more than 2,000 are present. The prices range from two pence to one shilling, and as Lilian Baylis, the lessee and manager, said to the writer, "Even with a balcony full to capacity it means not much more than five pounds from that section of the house." In October "Faust," "Rigoletto," "Daughter of the Regiment," "Carmen" and "Lucia" were given, all in English. The leading roles are usually taken by experienced singers, who for a small fee are willing to lend a helping hand to the good cause. The management must not exceed for any performance more than thirty pounds (\$150), and it can be readily seen that funds are urgently needed. "We have the fine hall," to quote from the circular, "the organization and the enthusiastic audiences. Shall these three assets be wasted for want of funds? If only one-half of those who attend regularly opera and concerts in more fashionable surroundings will send us the sum which only one evening's enjoyment costs them we shall have the answer we want. The interest on the sum of, say, £5,000, would provide the necessary amount for carrying on the work. Andrew Carnegie has promised to help with the last thousand." The signatories of the letter mailed the press were the following: H. R. H. Princess Christian, president; Sir David Burnell, Lord Mayor of London; Cyril S. Cobb, Esq., chairman London County Council; Thomas Beecham, Arthur Fagge, Edward German, Allen Gill, Charles Manners, Fanny Moody-Manners, Mme. Melba, Percy Pitt and Sir Henry J. Wood.

At her concert at Bechstein Hall, December 16, Julia Culp was greeted by a most enthusiastic audience. "Standing room" only was the statement at the box office, and many could not obtain admission. Coenraad V. Bos accompanied the singer, and the program was constructed of songs by Schubert, Erich J. Wolff, and Brahms. In her Schubert songs, Mme. Culp was superb. Her fine vocal art here shone to perfection, as did her gifts as an artist of rare interpretative discernment. The soothing and sympathetic charm of her voice at once asserted itself in the opening "Heimliches Lieben" (Schubert), and in "An die Nachtigall," "Des Fischers Liebesglück," "Die Forelle," "Die Männer Sind Mechant," and "Nacht und

Traume," the beauty of her vocalization and her artistic sense of the fitness of tone and mood were as near perfection as one might hope to hear. In the "Nacht und Traume," a song which lies particularly well in perhaps the most sympathetic register of the singer's voice, she scored a tremendous success. She is par excellence a most finished singer of the Schubert lieder. Six songs by Erich Wolff came next, and the very lovely "Recht wie ein Leichnam wandle ich umber," and "Wie Melodie aus reiner (Sphäre)," were exquisitely sung. In this group the accompanist played from memory. The Brahms group of six numbers completed the program. These were "Meerfahrt," in which song Mme. Culp reached an exceedingly high plane as an interpretative artist, the note of sadness, and the mystic charm of the "Meerfahrt" song finding exceptionally sympathetic understanding and beauty of utterance. "Muss es eine Trennung geben," "Sonntag," "Der Schmied," "O Liebliche Wangen" and the "Wiegenlied," completed the group and the program. The Brahms serenade was given as an encore.

The London Trio, the personnel of which is Amina Goodwin, pianist; Louis Pécskaï, violin, and W. E. Whitehouse, cello, gave its fiftieth concert at Aeolian Hall,



HERMANN KLEIN.

The first London performance of "The Promised Land," the music by Saint-Saëns and the text by Hermann Klein, was given at the Albert Hall in November by the Royal Choral Society.

December 15. It is gratifying to be able to announce, to quote from the program, the London Trio's fiftieth subscription concert, with which concert the trio will have given at their own and other concerts in the metropolis, 167 trio performances. The members of the London Trio feel that the interest and the importance of this occasion are enhanced by the fact that it was the first classical permanent Trio to be founded in England. The assisting artist, on the occasion of this fiftieth concert, was Margaret Balfour, and the program was constructed of Dvorak's trio in F minor (opus 99); trio in E flat. Beethoven, and Chopin's introduction and polonaise for piano and cello. The work of the Trio was, as usual, of high order; in the Dvorak work, in particular, the fine ensemble and balance of tone was preeminently in evidence. Miss Balfour sang with excellent taste songs by Schubert, Leroux and others. She has a voice of much beauty of timbre, in the use of which she shows excellent judgment.

G. G. Ashton Jonson announces a course of three lectures on "Parsifal," to be given in January, at 86 West Cromwell Road, S. W. In view of the interest aroused by the forthcoming performance of "Parsifal" at Covent Garden, in February, and the demand for a preliminary study of the work, Mr. Jonson has decided to give these three lectures, which will be illustrated on the piano.

The talented violinist, Beatrice Langley, who was assisted at her concert in November by Herbert Fryer, pianist, and Hubert Eisdell, vocalist, brought forward the Brahms sonata in D (opus 108), and Cyril Scott's suite entitled "Tallahassee." Mme. Langley enjoys an unrivalled reputation among English women violinists for beauty of tone and general artistic finish of playing. Her interpretation of Brahms is always of the most scholarly and her capacity to produce a big sonorous tone is always utilized to the best advantage in her playing of the

German classics. She gave a delightful reading of the Cyril Scott suite. Mme. Langley has recently returned from a tour of Canada where she gave no less than ninety-six concerts.

At his recital at Queen's Hall, December 10, Alexander Raab gave well thought out readings of the Bach-Tausig D minor toccata and fugue; Chopin's B flat minor sonata; some Rubinstein compositions, rarely heard in the concert room, and three compositions by Liszt. Mr.

berg. A long and well arranged program was given by the pupils, who one and all did credit to their teaching. The more advanced pupils were Amy Hitchens, Lotta Liess, and Gertrude Cass, and some excellent singing was heard from them. The entire class give great promise and the future appearances of its members will be looked forward to with interest and expectancy. The program contained several compositions, "rarely or not yet heard in London," as the program stated, among which were a Christmas motet for ladies' voices in four parts, and a "Morning Hymn" in three parts, by Palestrina. In these ensemble numbers and in other concerted numbers, conducted by Mr. Karllyle, the purity of tone and finish of the singing in general, were particularly noticeable. The trio from Strauss' "Rosenkavalier" was also among the beautifully trained concerted numbers.

Frederic Lamond, the Scotch pianist, gave his only recital of this season, December 13, at Bechstein Hall. Mr. Lamond's program was made up of the Schumann fantasia, Beethoven's E flat opus 31, No. 2 sonata; the A flat ballade, Chopin; intermezzo, Brahms, and some miscellaneous numbers. The Schumann fantasia as presented by Mr. Lamond last Saturday, was positively dull. It had nothing of the inspirational mood, or rhythmic character in which it abounds. It was scholarly and correct and well meaning, but it had little charm or fervor. Lamond in Beethoven invariably interests, but in his Schumann he remains down among the very, very ordinary ones, at least he did at his recital above referred to. His miscellaneous numbers, also, were not worthy of a fine pianist's attention.

EVELYN KAESMANN.

Frederick Preston Search's Repertoire.

The following list represents the fine and varied concert numbers played by Frederick Preston Search, the American cellist, on his recent transcontinental tour, October,

Romanze in C major.....Frederick Preston Search
Serenade (Evening in Tangiers).....Frederick Preston Search
Minuet in D major.....Frederick Preston Search
Reverie of Lake Garda.....Frederick Preston Search
Butterfly Waltz.....Frederick Preston Search
The Swan.....Charles Camille Saint-Saens
Solitude in the Mountains.....Ole Bull
The Night (The Dream).....Bogumil Sykora
The Morning (The Awakening).....Bogumil Sykora
Rondo.....Antonin Dvorak
Aria.....Max Reger
Andante Religioso.....Hugo Becker
Minuetto.....Hugo Becker
Liebeswerbung.....Hugo Becker
Polonaise Fantastique.....Wilhelm Jeral
Melody from Madama Butterfly.....Giacomo Puccini
Romance.....Adolph Fischer
Kol Nidrei.....Max Bruch
Nocturne.....Julius Klengel
Cradle Song.....Julius Klengel
Mazurka.....Julius Klengel
Chant du Menestrel.....Alexandra Glazounow
The Butterfly (scene from the Masked Ball).....David Popper
The Tarantella.....David Popper
Memories of Departed Days.....David Popper
Elfenbens.....David Popper
Minuet.....Ludwig van Beethoven
Largo (from the cello sonata).....Frederic Francois Chopin
Nocturne (op. 9, No. 2).....Chopin-Klengel
Ave Maria.....Bach-Gounod
Prize Song from Die Meistersinger.....Wagner-Wilhelmj
Siciliano.....Giovanni Battista Pergolesi
Traumeri.....Robert Schumann
Ave Maria.....Franz Schubert
Serenade.....Franz Schubert
Elegie.....Jules Massenet

Many cellists complain of the difficulty of finding abundant music for their programs and the popular impression prevails that the cello repertoire is a limited one. This, according to Mr. Search, is by no means the case. Perhaps it is somewhat limited as compared with what has been written for the piano or the violin; but it certainly contains less inferior music than any other solo instrument, and it is rich indeed in the heart throbs and master legacies of the world's greatest musicians.



ANNIE BARTLE.
Pupil of Muriel Little.

Raab has just completed an extensive tour of the Provinces.

Joseph Holbrook's new orchestral suite, "Auld Lang Syne" will be given at next year's Cardiff Festival under Sir Frederic Cowen.

A young soprano of much promise is Annie Bartle, a pupil of Muriel Little, who has been meeting with great success in her recent number of engagements in the Provinces. December 2, Miss Bartle sang with the Philharmonic Society of Rochdale, and was accorded an ovation by her audience and unqualified mentioning in the Rochdale press.

Irene St. Clair, contralto, gave an interesting matinee musicale at the Ladies' Army and Navy Club, December 4, when she was assisted by Ulick Brown, baritone; and Amy Grimson, pianist. In a number of delightful songs Miss St. Clair was accompanied by Adolph Mann, and many encores were accorded the enthusiastic audience. As an opening group Miss St. Clair sang "Sapphische Ode," and "Standchen," by Brahms; "Ein Frohlicher Gesang," old German, and Georg Henschel's "Morning Hymn." Miss St. Clair has excellent German diction and an unflinching sense of style. A second group was made up of some French songs, in which the singer never fails to win the good will and sympathy of her audience; she is noted as an exponent of the Augusta Holmès songs, and at her concert of December 4, she gave that composer's "L'Heure Rose," with great taste vocally and interpretatively. A group of miscellaneous songs, in English, completed her program. Miss Grimson, who has a refined touch, played several numbers charmingly, and Ulick Brown contributed several well chosen songs.

At his annual pupils' concert, C. Karllyle brought out thirteen interesting young singers, namely, Nancy Barley, Marguerite Dixey, Golda Ginsburg, Line Hodge, Anna Krall, Lotta Liess, Gertrude Cass, Janet Evans, Amy Hitchens, Bertha Krall, Alma Lewis, Ellen Rheinberg, and Violet Stevens. Dorothy Ewens, assisted as violinist and the accompanists were Richard Epstein and Zenie Weis-



A CLASSICAL QUARTET.
Guess who they are?
(Published by Hans Durnthoff, Berlin, W. 30.)

November and December, 1913; Walter Chapman, accompanist. Mr. Search has a repertoire of over three hundred concert pieces, including over twenty-five concertos.

Concerto in B minor.....Dvorak
Concerto in A minor.....Robert Volkmann
Concerto in A minor.....August Klughardt
Concerto in D minor.....Julius Klengel
First movement from the E minor concerto.....David Popper
Prelude from the C major suite for cello alone.....John Sebastian Bach
Prelude, sarabande and allemande from the suite in E flat major for cello alone.....John Sebastian Bach
Morceau de concert.....Adrien Francois Servais
Sonata in A minor (cello and piano).....Edvard Grieg
Sonata in C minor (cello and piano).....Saint-Saens
From the Land of the Sky Blue Water.....Charles Wakefield Cadman
Coquette.....Paul Allen
To a Wild Rose.....MacDowell-Klengel
At an Old Trysting Place.....MacDowell-Klengel
Romanze in E minor.....Edward A. MacDowell
Adoration.....Oscar J. Fox
November.....Oscar J. Fox
A Perfect Day.....Carrie Jacobs Bond
Romanze in F major.....Frederick Preston Search

Frederick Preston Search, student as he has been in many countries, finds principal difficulty in confining his favorites to a few programs; his selections are constantly changing. Placing under full tribute the music of many nations, it is interesting to note the prominence he is giving to American composers, the above list including, in particular, compositions by Cadman, Allen, MacDowell, Fox, Jacobs-Bond and Search.

An international prize competition for male choruses will be held at Zurich in 1915 under the auspices of the German Maennergesangverein of that city. The German Kaiser has offered a prize for the festival.

Lemberg, the capital of Galicia, recently held a music festival, given chiefly for the purpose of exploiting Polish choral works. Over 1,000 singers participated.



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PITTSBURGH APOLLO CLUB HEARD IN VARIED PROGRAM.

Mme. Rider-Kelsey, the Soloist, Enthusiastically Received—
Philadelphia Orchestra Assists Mendelssohn Male
Choir—"The Messiah" to Be Performed.

Pittsburgh, Pa., December 19, 1913.

The Apollo Club, Rinehart Mayer, conductor, made its first appearance of the present season in Carnegie Hall, Friday evening, December 12, with Mme. Rider-Kelsey as assisting soloist. The club work as a whole was not as good as last season, the attacks not being so certain—in fact, a rather uncertain attitude prevailed in many numbers. However, the program as a whole was one of the best in musical value this club has ever presented. In the Sibelius number the singers were almost a tone flat at the finish, but this was soon forgotten in the following group by Scharwenka, Bullard and Praetorius, which was splendidly given. Mme. Rider-Kelsey needs no introduction in Pittsburgh, where she has appeared several times with great success, and this time proved to be no exception. She is a singer of fine intelligence and possesses a voice of unusual beauty. Following her last group of songs she received an ovation and was repeatedly recalled and graciously responded to two encores. The program closed with Mme. Rider-Kelsey and chorus in the Schubert-Liszt "Great Is Jehovah." The program was as follows:

Blow, Blow, Thou Winter Wind.....	H. W. Parker
A Wet Sheet and a Flowing Sea.....	C. H. Lloyd
My Lovely Celia.....	Munro
O Sleep, Why Dost Thou Leave Me?.....	Handel
Die Mainacht.....	Brahms
Der Gartner.....	Kahn
Mme. Rider-Kelsey.	
The Song Now Stilled.....	Jean Sibelius
Evening Bells.....	Reinhold Becker
Apollo Club.	
Le Colibri.....	Claussion
Les Papillons.....	Claussion
Il pleure dans mon coeur.....	Debussy
A des oiseaux.....	Hue
Mme. Rider-Kelsey.	
Happy Light! Happy Day!.....	Scharwenka
Nottingham Hunt.....	Bullard
Lo! How a Rose (1471-1621).....	Praetorius
Apollo Club.	
Retreat.....	La Forge
Sylvain.....	Sinding
The Bluebell.....	MacDowell
Shougge Shou, My Bairie.....	Henschel
A Song of Sunshine.....	Thomas
Mme. Rider-Kelsey.	
Heart Ache.....	Dvorak
The Land of Leal.....	Old Scotch
Apollo Club.	
Great Is Jehovah.....	Schubert-Liszt
Mme. Rider-Kelsey and Apollo Club.	

On Monday evening, December 15, the Mendelssohn Male Choir, Ernest Lunt, conductor, gave the first concert of its present season, with the Philadelphia Orchestra, Leopold Stokowski conductor, assisting. The club program was made up almost entirely of the classics, although not as varied in style as it might have been. The orchestra really needs no comment, for it is wonderful. The program was splendid from all standpoints. Owing to the severe illness of Mrs. J. Vick O'Brien, who was to have sung the part of Elizabeth in "Tannhauser" with the chorus, Mrs. Romaine Smith Russell was secured to take her place. Mrs. Russell sang the part splendidly.

An interesting incident the past week was the appearance here of Paderewski and Josef Hofmann. The former pianist appeared in the Ellis Series at Carnegie Music Hall, Tuesday evening, December 16, and the latter, Wednesday evening, the 17th, in the ball room of the Schenley. Both affairs were well attended.

Helen Seiner, contralto soloist at East Liberty Presbyterian Church was soloist at the Women's Club, of Butler, last week, singing a group of Brahms and Franz songs.

A Christmas music festival will be given next Monday evening at the First Baptist Church by the Haydn Chorus, Hollis Edison Davenney, director, assisted by Charles Heinrich, organist. This is possibly the newest choral organization in Pittsburgh, having been organized only a little over two months. It is a mixed chorus of fifty voices and plans to give a Christmas festival each year, also one oratorio and one secular concert.

For the third concert of the season the Art Society presents a Bach-Handel program, to be given by Christine Miller, Charles Heinrich and Nicholas Douty. This promises to be a program of unusual worth.

The Mozart Club will give its annual presentation of "The Messiah" in Carnegie Music Hall, Friday evening, December 26. The soloists for this occasion will be Arthur Middleton, bass; Ida Mae Heatly, contralto; Mrs. Herdieu, soprano, and Dan Beddoe, tenor. This makes

an ideal quartet of soloists and a splendid rendition is assured.
HOLLIS EDISON DAVENNY.

KANSAS CITY NOTES.

Kansas City, Mo., December 13, 1913.

Mrs. Carl Busch presented two of her advanced pupils in a piano duo recital, Friday evening, at Dillenbeck Hall. Mrs. Busch has given to this public many splendid examples of her careful and competent teaching, but perhaps none have shown more ability than these two pupils, Wanda Maguire and Solon Robinson. They played the following program entirely from memory: Valse, op. 64, No. 2, Chopin-Schuett; Turkish march ("Ruins of Athens"), Beethoven-Rubinstein; valse, Arensky; galop caprice (new), Olesen, dedicated to Mrs. Carl Busch, first piano, Wanda Maguire; second piano, Solon Robinson; vocal soprano aria from "Ernani," Verdi, Edna Wooley (pupil of Mrs. Jennie Schultz); "Le Matin," "Le Soir," Chaminade; minuet from opus 7, Grieg; concert etude, "If I Were a Bird," Henselt; rhapsody, No. 2, Liszt, first piano, Solon Robinson; second piano, Wanda Maguire.

Ruth Standish Cady, one of Kansas City's fine lyric sopranos, gave an interesting and varied program in Morton's Hall, last Thursday evening. Miss Cady has the voice, the industry and the courage to do big things in a lyric way.

Elva Fuller presented her pupils in the twelfth piano class hour of this season, last Saturday afternoon. Miss Fuller is a Ganz pupil, and in her teaching shows herself a true disciple of her master. The following pupils appeared: Elsie Rawles, Geneva Dier, Louise George, Bessie McDougall, Pauline Edwards, Florence Fuller, Virginia Evans, Pearl McDougall, Lora Campbell and Margaret Pierce.

The reception given by the Kansas City Conservatory to the members of the Kansas City Grand Opera Company, last Friday evening, was a very pleasant affair and enjoyed by all. The weekly recitals are full of varied interest.
GENEVE LICHTENWALTER.

Musical Activity in Kansas.

Lindsborg, Kan., December 13, 1913.

Although Lindsborg is out here on the plains of Kansas, we are willing to stand comparison, musically, with towns twenty times larger than our little community. In the first place Bethany College, with its excellent conservatory of music, is located here. And there are our annual "Messiah" festivals, with a chorus of 550 voices, at which we are always assisted by such artists as Mme. Sembrich, Mme. Schumann-Heink, etc. We are also proud of our splendid orchestra under the direction of Forrest Schulz.

The Musical Art Society, under the direction of E. A. Haesener, consists of fifty picked voices of the school, all sight readers, which also does excellent work. Spohr's "Last Judgment" was given recently. Not only could the chorus develop a good fortissimo, but the soft and delicate work in the choruses, "Holy, Holy, Holy," and "Blest Are the Departed," was also sung impressively. Ethyl Coover, soprano; Arvid Wallin, tenor; Inez Harris, contralto, and E. H. Malloy, bass, were the soloists on that occasion.

Several faculty recitals have been given recently, where programs demanding the best musicianship have been rendered.
E. A. H.

Educational Alliance Concert.

At last Sunday evening's concert of the New York Educational Alliance the following remarkable program of chamber music was given. The quartet was composed of Alexander Saslavsky, first violin; Nathaniel Finkelstein, second violin; Jacob Altschuler, viola; Modest Altschuler, cello:

Quartet, D major.....	Borodin
Quartet, A minor.....	Ippolitow-Ivanow
Quartet, D major.....	Tchaikowsky

This was the fourth concert of the season. The fifth concert will be given on Sunday evening, January 4, the program to consist of numbers by Haydn, Dvorak and Schubert.

Alma Gluck Returns.

Alma Gluck will give a song recital in Carnegie Hall, New York, Tuesday afternoon, January 6. Miss Gluck plans to introduce several new compositions and her program will include songs sung in French, German and English.

Magdeburg gave an enthusiastic reception recently to the visiting Meiningen Orchestra.

A MUSICAL "SMOKER" HELD AT BALTIMORE.

Peabody Faculty and Male Students Guests of Kappa Chapter
Phi Mu Alpha—New Organist at
St. David's Church.

Phone, Tuxedo 753 F,
213 Prospect Avenue, Roland Park,
Baltimore, Md., December 19, 1913.

Kappa chapter, Phi Mu Alpha, gave its annual smoker to the faculty and male students of the Peabody Conservatory of Music at the Florestan Club on Monday evening, December 15. Good fellowship was the spirit of the meeting and there was nothing lacking to refresh and replenish the inner man. An address of welcome was made by the president, Walter G. Charnbury. Secretary S. Taylor Scott, chairman of the house committee, introduced the entertainers of the evening, John T. Elliott, reader, and Harry Klinefelter, whistler. Mr. Elliott's fund of comic anecdotes kept the gathering in a hilarious mood, and the enjoyment of his work was shown by the repeated calls for "more." Mr. Klinefelter is an artist in his line, and gave some very clever whistling interpretations of classic songs. Willard G. Day, music critic of the Baltimore American, related some reminiscences of his Peabody student days, twenty-odd years ago. Kappa chapter is the local organization of the Phi Mu Alpha or Sinfonia Fraternity. It is the only national musical fraternity in the country, and has chapters in many of the leading universities and conservatories. The officers of the local chapter, which is composed of some of the Peabody's best known students, are as follows: Frederick R. Huber, supreme councilman; Walter G. Charnbury, president; Frederick D. Weaver, vice-president; S. Taylor Scott, secretary; Oscar H. Lehmann, treasurer; Henry D. Chew, historian; Edward M. Morris, warden; J. Atlee Young, librarian.

Charles Cawthorne Carter has been appointed organist and choirmaster of St. David's Protestant Episcopal Church, in the place of the late Loraine Holloway. It seems a wise step on the part of the congregation of St. David's to get a man whose work has been favorably known here for years, rather than to take a stranger from a distance on the strength of a reputation. Mr. Carter will be able to step into his new position with the least possible disturbance of the existing order and with many friends already in the choir to make him welcome. St. Luke's Church, where he has officiated for twenty-four years, will feel his loss keenly. He has made of that choir one of the best trained organizations in the city, and his successful work with boy choristers has made him one of the foremost choirmasters of Baltimore.

Patrons of the Peabody recitals suffered a second disappointment when the indisposition of Emilio de Gogorza caused a postponement of the recital announced for December 12. The popular baritone will sing later in the season.

St. Patrick's Catholic Church will hold a solemn high mass, with special music, at midnight of December 24. The processional will be Mendelssohn's "Hark, the Herald Angels Sing." The rest of the program will consist of Haydn's first mass, Gounod's "Ad Regem Pastorum," Wiegand's "Veni Creator," "Adam's Noël," and the "Adeste Fideles" of Novello. Frederick R. Huber is organist and director, and the soloists are Sophia Didusch, soprano; Lillian Anspach, alto; Charles A. McCann, tenor; Bruno Fairley, baritone, and Edward J. Geis, bass.

Frederick R. Huber will give a recital on the new organ recently installed in the reception hall of the Phipps Psychiatric Clinic, Johns Hopkins Hospital, on Christmas afternoon. Oscar H. Lehmann, tenor, will assist.

Arthur Newstead, who recently became instructor of piano at the Peabody, will give a series of three recitals at Goucher College in January. D. L. F.

Fanning's Second Columbus Appearance.

With each year Cecil Fanning's popularity grows as much in his home town—Columbus, Ohio—as it does throughout other parts of the country. This fact was demonstrated on December 11, when Mr. Fanning, accompanied by H. B. Turpin, gave his second recital this season in Memorial Hall before an audience of 1,200. Mr. Fanning could not desire greater appreciation than that shown on this occasion.

The following notices speak for themselves:

Both to the reviewer and also to those who have known this finished musician since infancy, his matured artistry was a source of wonder and admiration. There are great heights yet to be attained by this young musician if his future progress be commensurate with that of the past, but what he has already done is a fit theme for dissertation.

Here is a singer, born and reared in Ohio; schooled entirely by a teacher who is now his accompanist and best adviser; introduced to the public without sensationalism; making a name in American

concert halls; going abroad and singing before some of the most exacting critics in the world and winning their praise; returning to America and adding largely to the reputation that he has already enjoyed. There must be several sensible reasons behind a career so auspiciously begun. . . . Mr. Fanning has already attained in large measure one of the most laudable qualities that a vocal artist could possess; he lends such striking delineation, such expressiveness, such variant emotional depictions to his songs that he almost makes one forget the voice itself. . . . He is endowed both by nature and by acquirement with a voice of great flexibility and smooth quality which he uses with a singularly pure emission of tone and an enunciation that makes his songs far more intelligible in all languages than the efforts of the first class artists usually are. . . . An utter sincerity is among those qualities which go to make a Fanning program successful. . . . He delights in the song of the minor strain and makes us remember over and over the belief of Shelley that "our sweetest songs are those which tell the saddest thought."—Columbus Sunday Dispatch, December 14, 1913.

Cecil Fanning made his second Columbus appearance this season on Thursday evening at Memorial Hall. . . . His program swept the whole gamut of lyrical emotion. . . . Mr. Fanning has made all styles of singing his own and brings to each the gifts of a perfectly trained voice, a sensitive poetic temperament and a keen sense for divining the intimate feeling of the composer. He has become graceful—precise, dramatic; inspiring always a confidence that his tone will be pure, his pitch true and his interpretation intelligent and refined. No wonder that Columbus people are proud of him and the career he has made. . . . He had the intelligent and judicious accompaniments of H. B. Turpin, who was also his only instructor.—The Columbus Citizen, December 14, 1913. (Advertisement.)

Birdice Blye's Success in the South.

Birdice Blye has just completed a most successful tour in Virginia, North Carolina and West Virginia, giving recitals at Asheville, Statesville, Oxford and Murfrees-



BIRDICE BLYE.

boro, North Carolina; Richmond, Norfolk and Blackstone, Virginia, and Fairmont and Mannington in West Virginia. This is Miss Blye's fifth consecutive annual tour in these States and she was in each instance re-engaged for next season.

Miss Blye was the recipient of much social attention in Asheville, Richmond, Norfolk and other cities. From Norfolk she went with a party of friends by steamer to Washington.

Miss Blye will give a number of recitals in New York and throughout the State of New York in January, after which she will make a second Southern tour.

Bogert Secures Artists.

Walter L. Bogert, the musical director of the People's Institute, has secured the following artists for Sunday evenings in December: Estelle Bloomfield Adler, soprano; Albert Quesnel, tenor; Heinrich Meyn, baritone; Salvatore de Stefano (of the San Carlo Opera, Naples), harpist; Graham Harris, violin; James Liebling, cellist; Max Liebling, accompanist.

As chairman of the music committee of the MacDowell Club, Mr. Bogert has secured Helen Clark, contralto; Alan MacWhirter, baritone, and Jacques Kasmer, violin, for the January 6 evening at the club.

Elman Here.

Mischa Elman, who returned to this country from Europe very recently, will be heard in the metropolis with the New York Philharmonic Society on Sunday afternoon, January 11.



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NEW YORK, WEDNESDAY, DECEMBER 31, 1913.

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A happy and prosperous new year to the vast army of MUSICAL COURIER readers all over the civilized globe.

Chicago's performance of "Parsifal," announced to take place Sunday afternoon, January 4, has been postponed to Sunday afternoon, January 11.

The King of Belgium has appointed Eugen Ysaye "Maitre de Chapelle de la Cour." He is the first artist to win such a distinction at the Belgian Court since the days of Gevaert.

Max Bruch has been made an honorary member of the Senate of the Berlin Royal Academy of Arts. The aged composer was initiated in his new office at a special session of all the members of the senate.

In tired protest the weary spirit rouses itself from time to time in order to wonder how much longer Boston will go on alluding to its Friday afternoon Symphony concerts as "public rehearsals." That nomenclature belongs to the stone age.

Cleveland Town Topics pays a sister city a pretty musical compliment when it says: "Cincinnati may truly be said to possess a 'prima donna' orchestra. The men were never in such splendid form as this season. Strings are strengthened, woodwinds are sweetened, brasses are smoothed to a perfection seldom equaled."

Fourteen popular priced Saturday evening performances beginning January 24 will be given at the Metropolitan Opera House this season, according to an announcement issued by director Giulio Gatti-Casazza. The scale of prices will range from seventy-five cents to four dollars. The subscription book for this special series will be open for old subscribers until January 5, and from January 12 new subscribers will be welcomed.

Announcement that the Schoenberg quartet in D minor will be given at the Flonzaley Quartet's second subscription concert, in Aeolian Hall, New York, Monday evening, January 26, has aroused marked interest. Musicians in general are curious to have an opportunity to hear a work by the most discussed "futurist" composer, and the chance of listening to it under such favorable circumstances is one they are eager to seize. The Schoenberg work will be given between the Wolf "Italianische Serenade" and the Mozart quartet in C minor.

An event of unusual musical significance will be the appearance in conjunction of that trio of distinguished artists, Ysaye, Godowsky and Gerardy, at Carnegie Hall, next Wednesday afternoon, January 7. The program is to include Beethoven's A major sonata for piano and cello, the same composer's "Kreutzer" sonata, and his C minor trio. Thus it will be seen that the recital really is by four great musicians, Beethoven completing the quartet. It is an impressive selection that was made by Messrs. Ysaye, Godowsky and Gerardy, and at once established the lofty plane from which they view their individual art and the question of music in general.

Puccini's "Manon Lescaut," which never has been able to win a permanent place in the repertoire of most of the important opera houses, now seems to have a chance to achieve that distinction in Berlin, even though the talent of a conductor, rather than the genius of the composer, appears to be responsible for the change. A special Berlin cable to the New York Times says: "The conspicuous event of the early winter music season of Berlin is the signal triumph won by the young conductor, Ignatz Waghalter (leader of the orchestra of the Deutsche Oper at Charlottenburg), with Puccini's 'Manon Lescaut.' The piece failed lamentably when produced for the first time in Berlin five

years ago at the Komische Oper, but now as a consequence of the brilliant orchestral treatment given under Herr Waghalter's direction it is hailed as a masterpiece, certain to retain a permanent place in German operatic repertoires." The Times correspondent does not exaggerate, for Ignatz Waghalter is one of the most gifted of the younger baton wielders now active in Europe. He also is a composer of note, for one of his operas was produced a year or so ago and another will have a hearing in Berlin next spring.

M. H. Hanson announces that Ferruccio Busoni will be in America from October 1 to February 1 of next season, and that he will under no consideration be able to stay longer. Busoni started last week on an extended concert tour in Russia, his second within the last twelve months. Last year's tour, after a long absence from Russia, exceeded, it is said, all records. He then played thirty-five recitals in less than ten weeks. No less than eight of these were given in St. Petersburg, three each in Helsingfors (Finland), Odessa and Kiev, and five in Moscow. The present tour will take Busoni much further east. He will not stay at any hotel except at St. Petersburg, but will live in a private car, a so called "saloon car," for which he, experienced as he is in methods American, stipulated before he signed the contract with the Russian managers.

Announcement was made last week by the Century Opera Company, of the resignation of its president, Edward Kellogg Baird. It appears that he had contracted a debt of \$18,000 in running a musical paper which bore the title of "The Century Opera Weekly," and after the settlement of the claim his resignation was handed to the Century Company directors. One newspaper account says that "from the beginning the weekly was not popular with the directors. They took several publishers into their confidence when the weekly was projected, and they were warned that the experiment was dangerous. With that information they went to Mr. Baird, but he held out against them." The publishers were wise men, for it is indeed dangerous to run a weekly musical newspaper without thirty-five years of experience, and plenty of operating capital as a foundation and support. The "Century Opera Weekly" now is called "The Opera," and the danger has been minimized slightly by making the publication a monthly instead of a weekly. Mr. Baird's enthusiasm outstripped his judgment and much sympathy is expressed for him in interested circles.

If in Montreal the course of true grand opera is not smooth, its path "on the road" may not be much happier. The Montreal and Chicago Operas are competitors this season for the "road business," as it is called, and the results will be watched with much interest. The Montreal organization has made very reasonable terms with many of the local managers, so reasonable, in fact, that fears are expressed in some quarters regarding the company's outlook for profit. However, it is to be assumed that the administrators of the Montreal forces know what they are doing and have calculated all the chances for and against them. The Chicago Opera, under far heavier expense than its rival, charges bigger prices on tour, and consequently has been displaced in some cities by the visitors from the North. One who knows the precarious game of taking opera companies traveling predicts losses for both organizations, but he admits that he is a confirmed pessimist on the subject generally. Signor Gatti-Casazza showed unexpected business acumen when he insisted on confining the activities of the Metropolitan Opera to its regular home, with short nearby jaunts to Brooklyn and Philadelphia.

TRANSLATED LIBRETTOS.

Leigh Hunt, an English poet whose fame has become somewhat tarnished during the past seventy years or so, was once a very popular writer. Among his literary works is a collection of letters to various periodicals. One of these letters is called "A word on translation from the poets." We think it worthy of reproduction here, as few of our readers are likely to know it:

Intelligent men of no scholarship, on reading Horace, Theocritus, and other poets, through the medium of translation, have often wondered how those writers obtained their glory. And well they might. The translations are no more like the original than a walking-stick is like a flowering bough. Perhaps we could not give the reader a more brief, yet complete specimen of the way in which bad translations are made, than by selecting a well-known passage from Shakespeare, and turning it into the common-place kind of poetry that flourished so widely among us till of late years. Take the passage, for instance, where the lovers in the "Merchant of Venice" seat themselves on a bank by moonlight:

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears. Soft stillness, and the night,
Become the touches of sweet harmony."

Now a foreign translator of the ordinary kind would dilute and take all taste and freshness out of this draught of poetry, in a style somewhat like the following:

"With what a charm, the moon, serene and bright,
Lends on the bank its soft reflected light!
Sit we, I pray; and let us sweetly hear
The strains melodious with a raptured ear;
For soft retreats, and night's impressive hour,
To harmony impart divinest power."

This is precisely the kind of drivel we have to put up with when we hear an opera book in translation. But the translator of words which are set to music has ten times the job of the ordinary versifier on his hands if his translation must be made to fit the number of notes and the accents of the music. No one who is without experience of this kind can have any conception of the difficulties of such a task.

What could a libretto translator do if he had to fit his words to music which had been composed to the Latin sentence at the beginning of Virgil's "Æneid":

Arma virumque cano.

In Spanish poetry the line is given thus:

Las armas y el Varon ilustre canto.

An Italian version of it runs:

L'armi canto, e'l valor del grand'eroe.

In French we find it after this fashion:

Je chante les combats, et ce guerrier pieux.

In German it becomes:

Waffen ertönt mein Gesang, und den Mann.

And the famous English line is:

Arms and the man I sing.

These translations were not made in the MUSICAL COURIER office in order to show as much diversity of accent, rhythm and number of syllables as possible. On the contrary, they represent the best work of poets of repute. The original Latin is, of course, by Virgil. The Spanish is by Velasco, the Italian by Annibal Caro, the French by Delille, the German by Voss and the English by Dryden.

We do not for a moment believe that those poets could have found literal translations of the original line and at the same time made their translations fit the Latin accents and the accents of the music composed to the Latin.

It stands to reason then that a translated libretto must either be unnatural or unlike the original in meaning.

An "American Grand Opera Company" stranded at Lexington, Ky., recently. Sixteen members of the chorus arrived in Cincinnati on Saturday, with not enough money for breakfast. Newspaper men made a collection and bought a meal for the hungry singers. The company, under the management of Max Faetkenhauer, of Cleveland, Ohio (husband of Adelaide Norwood, formerly of the Savage

Opera Company), started its tour on November 18, and had been singing "Cavalleria Rusticana" and "Salome," a fateful combination.

A MASTER VIOLINIST.

For thirty years the critics have been busy piling up descriptions, records, subtle and profound analyses of Ysaye, the violinist, and his art. The entire vocabulary of technical and panegyric journalism was long ago exhausted in his case.

Let it suffice, therefore, to state that Ysaye—or, as he was announced on the program—Eugen Ysaye, Belgian violinist—gave a recital in Carnegie Hall, New York, on Saturday afternoon, December 27, 1913. It mattered very little to the audience what he played. He would have filled the huge hall without a printed program or any announcement beyond the fact that he was to play the violin. The prolonged applause and cheers with which his many extra numbers were greeted showed that it was not the composer but the interpreter who was the idol of the public on this memorable occasion—an occasion, by the way, which is not likely ever to be forgotten by any of the many who were present.

It was more, too, than merely a musical function where violinists in particular and musicians in general were assembled to hear the judicial utterances of one of the highest authorities on violin playing. Society was there in all its glory, and applauded in a manner quite unusual for delicate kid gloves and upper circle reserve.

Music lovers by the hundred manifested the keenest interest and delight in all they heard with no ulterior motive than to be pleased. Ysaye was to them more than a violinist who conquered difficulties and produced a lovely tone. He seemed to be the embodiment of Milton's scholar, who wished to live and learn

Till old experience do attain
To something like prophetic strain.

Of course the string playing world was there in force—at least, the New York part of it. And to the credit of the players who sat in the audience let it be known that no feeling but that of profound admiration for the artist on the platform was to be seen in their faces. In fact, one might even say that the greatness of a violinist's art and soul could be gauged by the degree of reverence the violinist had for the authority of Ysaye's interpretation.

Maud Powell, who surely knows what violin playing is, sat surrounded by a coterie of friends, as happy as a girl at her first party. And when the printed program was finished, and half the audience crowded to the base of the platform to recall Ysaye again and again, and to listen in silence till the generous artist laid his right hand on his bow arm and indicated he was tired, conspicuous among the admiring throng of applauders was the modest and wonderful Fritz Kreisler. He knew!

Many of the lesser artists present must have looked upon the bow arm of Ysaye with some of the awe felt by the suitors of Penelope when Ulysses bent the terrible bow that none of them could master.

Comment on the program is uncalled for and would be out of place. The old works are known, and the newer one will be played again.

Sonata in A major.....Fauré
Concerto in D minor.....Bruch
Aria.....Handel
Havanaise.....Saint-Saëns
Concerto in D minor.....Wieniawski

Camille Decreus, the pianist for the sonata and the accompanist for the rest of the program, added materially to the musical welfare of the program. He is an artist, and the Chickering house is to be congratulated on having so poetic a player to bring out all beauty of tone the piano has.

TRIAL BY JURY.

The Schoenberg D minor quartet was a feature of the Flonzaley Quartet programs played on a recent European tournee. How widely at variance musical authorities are on the subject of Schoenberg may be gleaned from the following excerpts from some of the leading papers of Germany and England:

Berlin Lokal Anzeiger:

"That there are people who play, and others who applaud, things like that, is a fact against which I most vigorously protest."

Allgemeine Musikzeitung:

"Between Mozart and Haydn the Flonzaleys played Schoenberg, perhaps to demonstrate how impossible beside classical beauty this formless atrocity is."

Norddeutsche Allgemeinezeitung, Berlin:

"There are many people, especially among young musicians, who believe Schoenberg is the greatest living musical genius."

Leipziger Abendzeitung:

"It is a work of odd surprises which truly has little to do with music."

Der Reichsbote, Berlin:

"It sounds simply awful and it lasts fully an hour."

Leipziger Volkszeitung:

"In this work Schoenberg preaches absolute musical anarchy."

Neue Badische Landeszeitung, Mannheim:

"We followed the performance with extraordinary interest, wondering what the general theme might be, and fascinated by some of the episodes which sounded simply unearthly."

London Morning Post:

"Its beauty comes in flashes and then remains awhile. As a whole the music is strong in expression, masterly in technic and gives the impression of greatness in resource, which the composer's subsequent work has not confirmed. It was performed with astonishing ease."

London Daily Telegraph:

"It is a curious and interesting work. One feels that no bizarre emotion is too difficult for this composer to attempt to put to music; he appears to be an expert not only in emotions but in shades of emotions. Form, in a strict sense, it is difficult to find. Yet no new work we have recently heard so much suggests drawing as this—drawing in outline, maigre, crude, poorly colored or not colored at all. The part writing is often of the most childish description, little bits of fugato, with what is known in the class rooms as 'imitation'—such barren patches being followed by oases of delicious counterpoint. One remaining (English) fallacy about Schoenberg this work explodes, which is that he cannot write a 'tune'; there is a quite good one here, ordinary enough in outline, but harmonized in a very arresting way. It occurs but for a moment or two, just sufficiently long, however, to set it out in relief from other parts of the tone picture. In the quartet, with all its strangeness, there is nothing harmonically, to offend the most perfect Wagnerite. One takes it for granted that it was well played."

London Times:

"But no one need now talk any more of the whole thing being a pose or a practical joke; no one need despair of living long enough to understand it. It moves with no uncertain step from the known to the unknown; with a steady hand it leads us, panting with excitement, along the razor edge of expectancy."

It is amusing to read the foregoing criticisms of the Schoenberg work, especially in view of the fact so well known that critics are likely to make mistakes and have at all times and in all ages written strings of absurdities about new and original conceptions of art. It is really astonishing that musical critics do not become more cautious. There is a cocksureness about them that often savors of the ridiculous. But the MUSICAL COURIER believes that the members of the Flonzaley Quartet are entitled to more credence in a matter of this kind than the critics, who merely hear the work once and then proceed to make up their minds about it. The members of the Flonzaley Quartet, who gave a luncheon recently for the members of the New York press, told of their own experiences in the matter. They said that at first the music seemed to them unintelligible enough, but that it gradually grew on them until they realized that this quartet of Schoenberg is truly a masterpiece. New York will look forward to its production here with genuine interest.

NATIONAL AMERICAN MUSIC.

"A great many persons do a lot of talking about a national American style in musical composition," says the American Musician. Very true. They seem to think that a composer only has to have his patriotic sentiments touched and the Stars and Stripes waved over his head to make him become a composer with a national style. Those same persons would never dream of expecting an English speaking boy to begin to speak French or German without having an English accent in all the foreign words, yet they talk as if our young composers who have been trained exclusively on the European international style of musical utterance could take on an unknown style all at once and write at once like American musicians.

We know there is a German style. Germany has cultivated music for centuries and has succeeded in developing a national school or manner which extends as high as the finest symphonies. Italy has a style of her own, particularly in opera. In symphonic and in lesser instrumental forms the Italian manner is less marked. It becomes more cosmopolitan and less purely national. The French have a national style in music. It is noticeable in the best French operas and is also characteristic to a certain degree in French instrumental works. English composers have a national style in their ordinary church music and in their popular songs and ballads of a better class, but they have not yet been able to put their national characteristics into the larger instrumental works. An English symphony, for instance, may recall Brahms, Tchaikowsky, Wagner, Mendelssohn, Schumann, Bizet, and so on, but it rarely contains characteristically English themes and harmonies.

There is also a national style in the United States. Thus far, however, the national American style does not extend beyond the commonest popular and comic song.

Now, before we go any farther, let us analyze the elements or constituents of music. First there is rhythm, then melody, then harmony, and there are also the many different sounds of various voices and instruments, singly and in combination. This combining and contrasting of orchestral instruments has reached an art of great perfection. It will be a long time before any American composer will surpass the orchestration of the best masters of Europe. In harmony, too, it seems incredible that anything particularly new remains to be added to the harmonic feats of European composers. The same may be said of melody.

There are certain characteristics in the tunes of certain nations, such as Spain and Hungary, for instance, which give those tunes a definite nationality. But in ninety-nine cases of a hundred—at a rough guess—it requires a combination of both harmony and melody to give a tune a national character. The one remaining factor, which at present is the chief means of identifying a national American style, is rhythm. Ragtime is ours. Syncopation is, of course, to be found in some of the works of all the great composers. But there is a distinguishing spirit in American ragtime which differentiates it from all the syncopation of the Europeans.

Ragtime, unfortunately, does not stand in favor with the best American composers. Somehow or other, the average American student more and more fashions his style after that of the great composers whose works he has studied. He acquires what is really an artificial and foreign taste. He speaks the language of his foreign musical conquerors in the same way that many of the best Saxon families tried to speak the Norman French of their conquerors after William the Conqueror established himself in England in 1066. But there was no English language until the Saxons and the Normans got their two languages mixed up together and both forgot the original French and Saxon.

Nor will there be a national American style until

it is born of the union of ragtime and the European art of music.

And the new style will not consist of European melodies "ragged," as the saying is, but it will be a mixture and a modification of both—at least, we think it will be. We may be permitted to draw conclusions from our survey of the situation, if any ignorant journalist is to be allowed to fill up space in the daily papers with prophecies and guesses about the future of American music and the amount of money spent for its exploitation annually.

There are many Americans who resent the idea that negro ragtime should become the distinguishing mark of the great white race of American musicians. It must be borne in mind, however, that ragtime bears directly on the most deeply seated musical instinct—rhythm. Rhythm is the beginning of music. It is the first instinct to be discerned in the infant. It is the bedrock of military music and the spring of life of dance music. Without a sense of rhythm no child can be developed into a musician. We therefore maintain that a style which touches directly the primordial musical instinct for rhythm is a very promising one on which to found a national style.

But some of our readers may ask, "How about Foster, MacDowell and Nevin? Haven't they an American style?" We answer, "No." They were American composers of whom we are justly proud. Yet who would find any fault with the style of "The Rosary" if it had come to us from Germany? Where is the American style in it? Is it not in melody, harmony and rhythm an international work—or at least a German work? It is not Italian or Spanish, it is true. Neither is it characteristically American. "Narcissus," too, might have come from Vienna, Berlin, London, St. Petersburg, perhaps, though we are glad it was made in Pittsburgh—if we are not mistaken.

And MacDowell's "Witches' Dance" might just as well have come from Paris, so far as the style of it is concerned—not that it is particularly French or particularly American. It is simply good music when judged by our present European standard.

Foster's beautiful melodies would do admirably as Scotch, or English, or German folksongs. "Old Folks at Home" is no more American in musical style than "Annie Laurie" is.

It is certainly going to be easier for us to get a national style in music than a national language in literature. There are in use in the United States many colloquial phrases and slang expressions, as well as archaisms, which are entirely unlike the language of England. But as soon as we put up the works of Poe, Bryant, Longfellow in verse, and Emerson, Hawthorne, Irving in prose, we find the English language used in the manner of the best English authors and devoid of all the American characteristic expressions. In our music it is the same. Nevin went to Berlin and heard Wagner, Brahms, Beethoven, studying with Klindworth and imbibing all the German he could. It was right and proper that he should do so, but in so doing he was making himself more German in style every day.

MacDowell, too, was thoroughly saturated with all that is best and great in French and German music. "The Robin Sings in the Apple Tree" might have been written by a good French composer, or by the young Grieg, perhaps, before his later style was strongly marked. And so we might continue if it was necessary to do so. We believe, however, that it is characteristic of the educated American composer to study the best European works and then to remain an imitator of their style the rest of his life instead of trying to find some characteristic American style to add to the acquired European technical equipment.

Some persons believe that the great American composer, when he arrives, will have a personal style of his own which will distinguish him from other composers. Of course he will; he will not be

a great composer if he has no personal characteristics. But we are talking now of a national style, not of personal traits. Shakespeare and Milton and Byron all had personal characteristics of their own, though they all three used the language which was made and developed to its perfection in England. Longfellow and Poe had personal characteristics which differentiate the styles of the two men, but they were obliged to use the language of England because there is no literary language which has been invented and developed in their own land. And it is going to take a tremendously long time for the United States to get a literary language of its own.

Commercial interests, convenience, custom, an exceedingly voluminous literature all combine to make the English language the most likely to survive in America for many, many years to come. But in music there are no such forces at work to conserve the style. Composers follow certain styles in music for mere reasons of taste. If a man has been trained on German music, his tastes become German. If he could renounce his German style and learn to combine certain distinguishing American characteristics with his foreign style he would not only become a recognizable American composer, but he would also very much improve his chances of gaining recognition in Germany.

The Germans set a higher estimate on a representative work of a foreign nation than they do on ever so good an imitation of their German manner. The best way, therefore, for an American composer to gain an international reputation is to write in a characteristically American manner, if he can.

Grieg was a good instance. He studied in Leipsic and became thoroughly German in style. His beautiful song, "Ich liebe dich," is as German as any song of Bohm is. He returned to Norway and acquired the national style which gives him his distinguishing mark in music. Arthur Sullivan was likewise a student in Leipsic with Grieg. He, too, made his fame by works which are thoroughly English in spirit. He failed only when he attempted serious and heavy works in a more or less German or unEnglish style.

Of course, if any one can point out some American characteristic which is practical and at the same time superior to ragtime, by all means let him do so. It is a duty he owes his country. But one thing is certain, and that is, that we have to get over our provincialism in music and stop imitating the foreign composer if we are ever to get a national style in music and become one of the great producers as well as one of the great consumers of music.

WILLY BURMESTER SELLS HOME.

The famous Willy Burmester mansion at Darmstadt, which for a decade or more had been the center of that city's musical life and become known as the scene of the artist's lavish entertainments (in which music of the highest order always took a prominent place), has closed its doors for good. Mr. Burmester has sold the mansion and the park to the city, which will dedicate it to public use. The Burmesters have taken up residence temporarily at Weimar, where they will remain until they sail for America some time next spring. It is Mr. Burmester's intention to spend the summer on this side prior to starting on his concert tour in October, 1914.

Houston, Tex., has a professional symphony orchestra of forty players, recruited entirely from the ranks of resident musicians. Julien Paul Blitz is the conductor. The organization seems to be assured of permanency, for it is backed by 150 business men and women of Houston.

Goodby, "Carmen." It was at the Century Opera House last week.

BE SIMPLE.

We are glad that so many persons throughout the United States pay us the compliment of asking questions, even though we must confess our inability to answer them all.

One correspondent wants to know what is the most complicated musical composition in existence, and in how many flats or sharps it is.

First let us remark that the number of sharps or flats has nothing to do with the complexity of the composition. Schumann's "Romance" in F sharp is quite simple. It may bother the amateur to read in six sharps because he is not familiar with the scale of F sharp; but the composition itself is no more simple when transposed to F, which has a familiar signature of one flat. Gluck's famous aria, "Che faro senza Euridice" is not more complicated in G flat, or C flat, than it is in its original key of C.

"He Led Them Through the Deep," in Handel's "Israel in Egypt," is complicated enough for all practical purposes, and just about as much as a fine choir can manage.

For difficult, not to say impossible, choral writing, we refer our correspondent to Beethoven's "King Stephen." Probably the redoubtable Richard Strauss bears the palm today for orchestral complexity. And surely no composer of piano music need make his works more complicated than Brahms' "Variations on a Paganini Theme."

We beg our readers to remember, however, that complexity is of itself no sign of greatness. A work may, of course, be great in spite of its complexity. In fact, there are occasions when variety and contrast and the logical development of the various themes in a work require considerable complexity. But the supreme test of genius is simplicity. A French author very aptly remarks that "plus on sait, plus on simplifie"—"the more one knows, the more one simplifies."

If we turn to musical history we find that Handel's "Messiah" is the simplest of all his oratorios, because he wrote it for a Dublin chorus which was hardly equal to the feats of the London singers for whom he had written his very difficult works. Beethoven's "King Stephen" is entirely unknown to the world at large, and rarely to musicians. But the terse simplicity of the C minor symphony is known to everybody. It is unnecessary to give more examples. We need only recall the fact that when we leave the concert room and the opera house the phrases we carry with us and which often haunt us for weeks are the simple melodies, or fragments of melodies, which the great composers alone know how to write.

Complexity is within the reach of all who work for it.

DETROIT ENTERPRISE.

Musicians in Detroit and those throughout America generally are gratified at the plan being discussed in that city to build for musical purposes a large auditorium seating three thousand persons and possessing a stage large enough for grand opera, with sufficient studio and store frontage to make the venture profitable regardless of the hall itself. Detroit is one of the most thriving cities commercially in the United States and is regarded also as a center of culture and refinement, but musically the community has suffered because of the lack of an auditorium commensurate with the size and general importance of the city. It will be necessary to have at the head of the movement for the proper carrying out of the plan a person conversant with the musical conditions of the city and one of experience and personal influence and standing. In looking over the list of names available to fulfill this requirement, none stands out more prominently than that of James E. Devoe, a manager of artists and of the Philharmonic course in Detroit. Those interested in the proposed musical improve-

ment in Detroit cannot do better than to place the executive work of the movement in his charge. Mr. Devoe is a very busy man and probably would resent this suggestion from the MUSICAL COURIER to burden him with more work than he is already doing, but we feel sure that if the proper pressure is brought to bear he can be induced to devote some of his energy to doing a work which in the end will mean more musical fame for Detroit both locally and abroad.

MANUSCRIPTS AUCTIONED.

Some rare and interesting manuscripts and autographs were auctioned off at Liepmannssohn's a few days ago. Beethoven's string quartet, op. 18, No. 1, in the original version, with a dedication in Beethoven's own hand, brought only Mks. 1,900. The dedication reads: "Dear Amende: Accept this quartet as a small token of our friendship. As often as you play it think of the days we have spent together and how well I have always thought of you. Your true and warm friend, Ludwig van Beethoven. Vienna, 1799, on the 25th of June." This friend was Karl Ferdinand Amende. A sketch of a Beethoven canon with remarks in Beethoven's own hand brought Mks. 750, while a manuscript entitled "Symphonia" and "Rondo" also in Beethoven's handwriting went for Mks. 525. A page containing the first sketches of the seventh symphony written in 1812 was sold for Mks. 380.

FIRST LEARN HOW.

"How can I get my songs sung?" writes an anxious inquirer from Montreal. First of all learn how to write songs which are singable. Hundreds of songs are published every year which are evidently the work of pianists who do not understand the voice in the least. We are not now concerned with the intrinsic musical value of the songs. If a young composer has the necessary melodic gift, without which all efforts at composition are futile, and has, moreover, the necessary training in harmony and counterpoint, the most practical advice we can give him is that he should become an accompanist for a few seasons. When he has played the accompaniments of several singers and learns just where the best vocal effects lie, and also gets instinctively to feel how those effects appeal to the public, he will then be in a condition to write songs which will be sung.

IT WAS EXPENSIVE.

The presentation of "Gioconda" in Milwaukee by the Chicago Grand Opera Company was costly to the management. From a reliable source the Chicago office of the MUSICAL COURIER is informed that the losses amounted to \$3,750. It was said that only seven hundred dollars remained from the receipts after paying for transportation and for the services of Titta Ruffo and Bassi—two very high priced singers of the company. In Indianapolis the receipts amounted to some \$3,150, and the transportation expenses alone for the round trip were \$1,000. The Chicago Grand Opera Company, however is doing well at home and probably there will be no deficit this season.

SYMPHONIC LOS ANGELES.

Los Angeles' Symphony program last week (December 26 and 27) was Handel's "Largo," Haydn's "Farewell" symphony; Bizet's "L'Arlesienne" suite, No. 1, and Glazounow's "Solenelle" overture. Sigmund Beel, the concertmaster, served as the soloist.

CINCINNATI APPRECIATION.

Cincinnati's popular Sunday orchestral concerts are sold out for the season, boxes, parquet and balcony.

A COMING EVENT.

Wolfsohn Bureau reports indicate that the demand for that truly admirable pianist, Leonard Borwick, who will visit these shores next season, is unexpectedly great in view of the fact that his memorable New York debut several years ago was not followed up with an immediate American tour accompanied by sensational press agent emblazons—legitimate enough in the case of Borwick—and vivid exploitation of the remarkable press endorsements received.

Borwick was on his way to England after a tour in the Antipodes and endeavored to slip through New York unnoticed. However, the vigilant house of Steinway, aware of the Borwick reputation abroad, detected the pianist's presence in town, and he was prevailed upon to give a single recital at Carnegie Hall. The rest is history, for without heralding of any sort whatsoever Borwick played to a parterre of experts, and it is using a much misused term properly to say that he scored a ringing triumph. The professional connoisseurs present made the hall resound with their plaudits, and the professional critics wrote rhapsodies of praise next morning. For weeks after he sailed away echoes of the Borwick performances remained alive here in the form of regret on the part of those who heard about them but had not been fortunate enough to listen to the artist himself.

Somehow the story of that solitary Borwick recital has spread all over the country, and the desire to hear him has become general. Having booked him originally for a short tour, the Wolfsohn Bureau, forced by the wide demand for Borwick's services, already see themselves forced to ask for an extension of his stay in this country. They are lucky to have secured a pianist who cannot possibly fail to be one of the paramount musical attractions of America during the season of 1914-15.

ALBERT SPALDING'S PRIZE.

Albert Spalding, the American violinist, has managed to become the owner of the Joseph Guarnerius del Gesu violin, dated 1735 and bearing the characteristic traits of that master's best period. This violin has been the delight of connoisseurs for the last 100 years, having been brought from Italy early in the nineteenth century by Tarisio, the leading connoisseur on violins of his time. Tarisio brought this violin to the famous violin maker, Villalume, in Paris, who in his turn sold it to the Marquis de Sers. It was bought from him by Gaillard, a violin maker in Paris, who thought so highly of it that he parted with it most reluctantly in exchange for an Amati violin which the Count d'Armaillé gave him together with a large sum of money. This gentleman in turn resold it to Mr. Koechlin, and after a few years it passed into the hands of Gand & Bernadel, who sold it later to the well known collector, Colonel Maitre. For some years Albert Spalding had been on the lookout for a perfect violin, but the task of finding old Italian instruments in a well preserved state and with complete tonal values is far more difficult than most people realize. Spalding's many friends and admirers will rejoice at his lucky find.

LISTEN TO IT.

That scraping noise is the sound of European orchestras tuning up for "Parsifal" performances. Tomorrow, January 1, 1914, Wagner's operatic bequest to Bayreuth will become the permanent artistic legacy of all the musical world.

STRIKING.

"No doubt," says the Review of Two Worlds, "the most striking event of the concert season so far has been Mr. Paderewski's reappearance after five years' absence from America." The phrase "striking event" characterizes the situation exactly.

VARIATIONS

Why relate what happened musically during 1913? Rather let us foretell what will take place in 1914:

Boito will finish "Nero."
Debussy will finish "The Fall of the House of Usher" and "Tristan."

Giordano will finish "Madame Sans Gene."
Mascagni will finish rehearsing "Parisina."
The critics will finish many other operas, instrumentalists and singers.

The Metropolitan Opera will build a new house on forty-two different sites proposed by the daily newspapers.

Rumors will have it that the MUSICAL COURIER is for sale (and so it is, every copy of it).

Richard Strauss will be assailed on account of his wealth.
The American composer will be pitted on account of his poverty.

Oscar Hammerstein—but there really is no telling what he will do.

Gatti-Carazza will say less than ever and do as much as usual.

Scenery, lights and properties will misbehave in the presentation of the "Ring" operas.

Audiences will applaud all the numbers on a program, be they good, bad, indifferent or performed by glee clubs and mandolin orchestras.

The season will be "the most brilliant in the musical annals of the metropolis," and at the opening of the Metropolitan there will be a galaxy of wealth, beauty, and fashion presenting a dazzling display in the golden horseshoe.

A German scientist will discover that too much piano playing really is the reason for excessive curvature of the toes.

A pianist's exclusively modern program will be called "lacking in weight."

A pianist's exclusively classical program will be called "lacking in lightness."

Somebody will write about the fatal fluency of Mendelssohn and Saint-Saëns.

Opera in Italian, French and German will remain as cryptical as ever to the average American audience.

A second Caruso will be discovered every other day.

Managers will complain that the artists get all the money and artists will moan that the managers gobble all the profits.

Schoenberg, Strauss, Reger, Stravinsky, Scriabine and Debussy will continue to write as they like and not as they are told to.

American composers will continue to remain indifferent about the income tax.

Opera prima donnas will not exchange Christmas presents.

Fees for opera singing will not be reduced.

Every first appearance of a new American opera singer abroad will be a tremendous success.

Opera singers will have their pictures in the papers.

Several persons will attend "Aida" at the Metropolitan.

Some music teachers will make much music themselves in order to let studio neighbors think that the pupil register is full.

Music will be alluded to as "the divine art," "tonal speech" and "that subtle something which defies description."

Stanislaus Letovsky, whose opera "Frau Anne" had its premiere recently at Posen, is a pupil of Jean P. Duffield, MUSICAL COURIER representative in Omaha, Neb.

Nervous Assistant (to purchaser of grand piano)—Can we send it for you, madame?—Punch.

Here is an impressive "Faust" version, reprinted from "Line-o-Type" column of the Chicago Tribune:

ACT I.

Zur Zeit als's noch gab Country Fairs,
Da boarded in der Rear, upstairs,
A Doctor, wo schon alt und lame;
Der Faust war er gecalled by name,
Er war a smarter man, all right,
But, er war nie gesatisfite.
Den ganze tag lang tut er kicken
Und wuenscht er wär a Fruchlings shicken
Und eine Nacht, about um Zwelf,
Da hollert er "Mephisto, helf!"

Mephisto kommt aus seiner Hoell vor
Und's ganze building shmelt nach solphur
Und fragt der Faust, was is die mätter.
"Ach," sagt der Doc, "zum Donnerwetter,
'S is kei use das ich bin so wise,
Ich wär gern einer von die Boys."
"Das iss a cinch," sagt der Mephisto,
"Hier is a kleiner Contract, siehst de,

Da singst du hier auf dieser line,
Und du wirst young wie Napa Wein."

Der Faust wollt erst noch hesitah,
But Satan zeigt ihm Margarethe.
Da grabt er quick sei Fountain Pen
Und signt die Papers da und denn.

ACT II.

In einem shwellen neuen suit,
Mit Willow Plumes auf seinem Hut,
Nacht Faust (Mit Satan) denn die Rounds
Von den Rouet-schen Picnic Grounds.
Und almost rite aweg da sieht
Er auch das Fräulein Margerite.
Er bowed: "Gut Evening, Miss, wie kehts?"
Doch Margerite die macht kei dates.
Mephisto listent und wird grob
Und sagt zum Faust: "Du bist a Dubbl
Was actst du denn so bashfullich?
Jetzt komm, ich fix es auf fuer dich."

Sie reiten raus zu Gretchen's Garten,
"Hier in der Hammock kannst du warten,"
Sagt Satan: "traum vom Angel-face,
Go het, ich hol a Jewel case."
Zwar war das Gretchen sometimes stubborn.
But trotzdem gleicht sie gern zu rubbern.
"Ich wunder wer der shwelle dresser
Sein kann ich wönscht ich kennt ihn besser,"
Denkt sie, und will in's back yard gehn
Und nochmal nach die Shickens sehn;
Da, gootness grashes, shtumbelt sie
Shust auf die box mit jewelry.
"Ah," warbelt sie voll rapture, "Perls!"
Die matchen grad mei blonde curls."
Sie keht ganz crazy vor Entzuecken
Und notitzt nicht, wie hinter'm Ruecken
Faust steht und nimmt es alles ein,
Und Satan hissed: "Jetzt sind sie mine."

Was noch gehappent ist nicht certain
Denn bald drauf lowern sie den Curtain.

What is more desolate in winter than a bandstand where outdoor concerts are given in summer?

The gloom of most of the plots in grand opera long has been a subject for comment and even gossip. This column some years ago tabulated all the stories of the grand opera librettos, and showed statistically the relation between the nationality of the composers and the specific kind of musical "crime wave" which affected their works. Recently the New York Morning Telegraph investigated the subject of bloodthirsty grand opera, and found these catastrophies and calamities: "The palace falls and she dies in the ruins"; 'Naught remains but to arrange'—that is delicious—'for a ten year Trojan war.' Then again, 'Her last wish is to die in the arms of Rodolfo,' and 'He hears prayers and dirges and falls back dead'; 'Jose stabs her and Carmen falls dead.' This last has always caused us keen and genuine suffering. Carmen is one of the few wits in opera. Let us take up the carnage. 'He accepts the defiance and is killed'; 'Olga goes mad'; 'He is carried off to the infernal regions in the midst of flames, thunder and lightning'; 'She stole the scarf'; 'The baffled Gomez glares on the ruin he has caused'; 'The bell tolls the loss of its maker'; 'Marguerite is wafted up to eternal life'; 'The maiden body of Diemut has overcome the magic'; 'Frederico dies'; 'Walhalla is no more'; 'Pilar falls on the tomb of her dead lover'; 'Salome stabs herself'; 'Marcel falls by a discharge of musketry'; 'He and Rachel are to be thrown into a caldron of fire'; 'Leonora expires in his arms—and kills herself'; 'Hans sinks beneath the ground forever.' Then again: 'Both die on the funeral pyre.' 'She breathes her last.' We noticed also one final and crushing disaster beyond all remedy. It is simply and pathetically stated, 'They were married.' It remains but to add that some of the so called "comic" grand operas—like "Versiegelt," "Le donne Curiose," etc., are decidedly more and than the tragic ones.

From Luther M. Kuhns, of Omaha, Neb., comes this:

"I have been much interested in your editorial writings of journeys in the West. I notice what the editor of the MUSICAL COURIER has to say about my friend and fellow townsman, Thomas J. Kelly. Doubtless he did not know that Tom is a poet. I am enclosing a clipping, 'A Newsboy in Church' where Mr. Kelly turns poetical. While some of the lines go on all fours, it is not so bad. If you care to, after having read it, hand it to the writer of the article on Omaha with my compliments.

"It is rather amusing to a Westerner to note what the editor says about the muddy Mississippi. He ought to look up his geography, for unless I am tremendously mistaken, the muddy river he saw 'as a first glimpse of the Mississippi,' was, in fact, the Missouri, which is the Big Muddy, and from the point of junction with the Missis-

siippi the Missouri, whose muddy current empties into the Mississippi after nearly 4,000 miles of grinding of its alluvial soil banks, gives character to the father of waters.

"Of course, this is a Rough Rider's comment on a Tenderfoot's Western experience. Don't take it too seriously to heart."

These are the Kelly verses referred to:

A NEWSBOY IN CHURCH.

Well, ye see, I'd sold my papers,
Every bloomin' blessed one,
And was strollin' round the corner,
Just a prospectin' for fun.
I was loafin' by the railin'
Of that church you see right there,
With its crosses and its towers,
Kind o' settin' off the square.
And I got a sort o' lonesome,
For the gang—they weren't around,
When I heard a noise of music,
Seemed like comin' from the ground.
It was nothin' but some singin',
But it sounded mighty fine;
Course, I ain't no judge o' them things
An' it's no affair o' mine.
Then it seemed to kind o' weaken
And I didn't hear it plain,
Till the band struck up a-whoopin',
And I heard it all again.
Well, there seemed to be a show, there,
That I thought I'd like to see.
An' there was so many goin',
I jest says—"I'll bet it's free."
So I looks around the corner
And I makes a careful search,
For I knew the kids 'ud "guy" me,
If they heard I'd been to church.
Well, there warn't a soul a-lookin',
So I up and walks right in,
An' I sat down in a corner
While they finished up their hymn.
Well, sir, blow me, if I ever
Was so taken all aback—
There was marching up the aisle a
Gang of kids, in white and black.
They were singing just like angels,
And they looked so slick and nice
That I wondered where they got 'em;
Were they always kept on ice.
And they wore a long black cloak, sir,
Comin' to their very feet,
And an overall of white stuff,
Just like what's in a sheet.
Then some men came up behind them,
Singin' loudly as they came,
But, although the kids was weaker,
They all got there, just the same.
Then, behind the whole procession
Came two men, 'most all in white,
And they wore some fancy bizness
An' they looked just out o' sight.
But they didn't do no singin',
Just kept still, and looked ahead.
An', sez I, I'll bet they're runnin'
All the show—that's what I said,
Then they all got up in front there,
And the music sounded grand,
But, to save my neck, I couldn't
Get a sight, sir, of the band.
I could hear it as distinctly,
So I guessed it must be near,
But I saw no men, nor nothing,
An' I thought it very queer.
Well, a man was standin' near me,
An' I touched him with my hand,
Then he looked aroun' and saw me,
An' sez I, "Say, where's the band?"
An' he looked at me a-grinnin',
Just as tho' I'd made a joke—
That 'ere look he gave made me
Kind o' sorry that I'd spoke.
Then he says—"Why, that's the organ,
All those pipes you see up there,
One man plays it with his fingers,
And another pumps the air."
Here the music stopped so sudden
That I most forgot myself,
And a heard some man a-talkin'
From a book laid on a shelf,
Then they all got up and read some,
First the man, and then the crowd,
After that they knelt down softly,
And I see their heads were bowed,
So I bows my head down, too, sir,
And I listens every word;
But I didn't understand them

Every time they said, "Good Lord."
Well, they kept that up some longer,
Till a plate came down the aisle,
And some people dropped in money.
An' some others dropped a smile.
(I suppose they'd come on passes
For they were allowed to stay.)
So I gave 'em my four pennies,
That was all I had that day.
Then a kid got up in front there
With a paper in his hand—
All the rest was sittin' quiet—
And the man tuned up the band,
Then that kid began a-singin'
Till I thought my heart 'ud break,
For my throat was full o' chokin'
And my hands began to shake.
Well, I never seen no angels
And their songs I've never heard,
But I'll bet that there's no angel
Beats that kid—for he's a bird.
He was lookin' like a picture,
With his robes of white and black.
And I felt my tears a-comin'
For I couldn't keep 'em back.
And I wondered if he always
Was as good as he looked there,
Singin' all about the angels,
"Angels ever bright and fair."
Well, thinks I, I guess it's easy
To be good and sing so sweet,
But you know, it's kind o' different
Sellin' papers, on the street.
When the kid got through his singin'
I got up and made a sneak,
And I got outside the church there,
And indeed I couldn't speak.
Then I ran across the gang, sir,
They were hangin' 'round for me,
But I somehow didn't want them,
And just why, I couldn't see.
So I said I couldn't join 'em
'Cos I had another date,
And I went on walkin' homeward,
Like a kid without a mate.
And I sneaked in just as quiet
And I lay down on my bed,
Till I slept and got a-dreamin'
About angels overhead.
And they wore such shiny garments,
And they sang so sweet and fine
And the one right in the middle
Was that singin' kid of mine.
Now, I kind o' want to know, sir—
So I'm asking you, ye see—
If them kids can all be angels,
Is there any show for me?

—Thomas J. Kelly.

Franz Kullak is dead, and that means more to the persons who studied the piano with him than to those who knew him only as the son of his famous father, Theodor Kullak. Franz was a truly great pedagogue, a splendid pianist, an erudite editor of the classics (Steingraeber Edition, Edition Peters, etc.), an idealist, and a gentleman. But he was no opera composer, his one effort in that direction, "Ines de Castro," having failed lamentably (Berlin, 1877). Theodor Kullak left Franz a tremendous fortune and that is one of the reasons why the latter's renown as a teacher did not become a matter of wide public knowledge. He assembled about him a very small class of pupils and he taught them for almost nothing, finding his chief recompense in the private recitals which they gave for him at his Berlin home. An unfortunate love affair early in life made practically a recluse of Franz Kullak and he seldom was seen in public, visiting piano concerts only once in a great while. I had the good luck to be one of the Kullak class for a time and therefore had occasion to experience many proofs of his remarkable memory and his complete knowledge of the keyboard literature. He was able to illustrate on the piano everything he asked his pupils to do. His left hand technique was astonishing, and from his position at the right side of the keyboard when teaching he would play in tempo all right hand passages with his left hand (including the most difficult of the Liszt and Chopin cadenzas) while he wrote the fingerings for the right hand. I had heard much of the "Kullak method" before I went to Franz Kullak, and I asked him to epitomize it for the class. He looked at me sharply over his big spectacles and said: "The Kullak method is to get up early and practice all day long like the very devil." Dear Franz Kullak. May his soul rest untroubled by vexatious pupils who strike the thumb before the fifth finger when playing octaves, and

who underrate the importance of Weber's sonatas. Those were considered crimes by the otherwise gentle Franz.

Theodor Kullak, born 1818 (Franz was born in 1844) had been a pupil of Czerny and therefore took with him to Berlin the best of piano traditions when he became the first of the Prussian Court Pianists and the teacher of all the royal princes and princesses in the capital. With Julius Stern and A. B. Marx, the elder Kullak founded Stern's Conservatory (it now is under the direction of Prof. Gustav Hollaender), but in 1855 he seceded and established his own Neue Akademie der Tonkunst. In 1880 the institution had 1,000 pupils and 100 teachers. Hans Bischoff, Xaver and Philip Scharwenka, Adele aus der Ohe, Moritz Moszkowski were some of the Theodor Kullak pupils. Franz Kullak, after taking a degree as doctor of philosophy, finished his musical education at his father's school, and when the latter died the son continued as its head. However, in 1890, he suddenly dissolved the institution and gave no reason for the step. The true cause was the romantic disappointment aforementioned.

Once, too, De Koven and Sir Arthur Sullivan met. It was at the first performance in Covent Garden of "Ivanhoe," Sir Arthur's maiden grand opera. The two occupied adjoining seats.

"I like it," remarked Mr. de Koven in the course of the performance.

"That's more than I do," retorted Sir Arthur. "A cobbler should stick to his last."—Green Book.

Louise Llewellyn, who gave a recital here of Bohemian songs, dressed herself for the recital in Bohemian costume. By the way, she forgot in the course of her little and interesting talk about the characteristics of that nation to quote an old Bohemian saying: "I have a son; a promising son. Shall I make him a thief or a fiddler?"

"Why should not others imitate Maggie Teyte and Miss Llewellyn. When Mr. Kreisler gives a concert of old violin music it would be a pleasure to see him in a costume of the eighteenth century. Mr. Copeland, playing Debussy's music, should dress as a figure in a painting by Watteau or Fragonard. It is true that Mr. Dolmetsch used to wear an ancient costume in his concert, but he was neither picturesque nor impressive. His wives, Nos. 1 and 2, were more fortunate in this respect. No. 1 was a charming apparition. The Flonzaleys would lend themselves to the idea of dress suiting the character of the music more effectively than the Kneisels would. We should like to see the Boston Symphony Orchestra playing music by Bach, Mozart, Handel or Haydn in the dress of the time in which the composer flourished."—Philip Hale in the Boston Herald.

Tidings from Japan tell that the latest and last volume of the longest novel in the world has recently been published. The novel was commenced in 1852 and the last volume is numbered 106. If Wagner had heard of this what might he not have done in the way of lengthening his "Ring" operas.

Geraldine Farrar told a newspaper reporter last week that she wears her necklace around her ears. Josef Hofmann last week said that a composer need not be at the piano in order to write music. It was an eventful week.

LEONARD LIEBLING.

Mr. and Mrs. Yeatman Griffith in New York.

Mr. and Mrs. Yeatman Griffith, teachers of the gifted soprano, Florence Macbeth, arrived in New York last Saturday, December 27. They will be in America until January 15, and during their stay in this country will visit Pittsburgh, Cincinnati and Chicago. The Griffiths will be in Chicago during January to witness the American debut of Florence Macbeth, which important event occurs in connection with a performance of "Sonnambula" by the Chicago Opera Company about January 12.

Mr. and Mrs. Griffith expect to sail from New York January 16. They will be at the Hotel Knickerbocker in New York on January 14 and 15, where they will be pleased to meet their friends and acquaintances. Mr. and Mrs. Yeatman Griffith are enthusiastic over the brilliant success they have won in Europe.

Kraft to Be City Organist in Atlanta.

Edwin Arthur Kraft, organist and choirmaster of Trinity Cathedral, Cleveland, Ohio, has just accepted the position of city organist in Atlanta, Ga.

Tuesday evening, December 30, a service was scheduled in Trinity Cathedral under the auspices of the Northern Ohio Chapter of the American Guild of Organists, of which Mr. Kraft is a fellow. The music was to consist of works by Harry Alexander Matthews, A. A. G. O., the English composer, and the choral parts were to be sung by the Cathedral choir, under the direction of Mr. Kraft.

DES MOINES WOMEN'S CLUB ACCOMPLISHING FINE THINGS.

Applicants to Chorus Obligated to Pass Rigid Examination—
Public School Music Supervisor Has Hopes of Holding
Christmas Services on River Front for All
Children, Beginning Next Year.

Des Moines, Ia., December 19, 1913.

The Women's Club chorus is accomplishing great things this year. A most rigid examination was required of all applicants and the chorus has been doing serious and effective work. On Wednesday afternoon the chorus gave its first public entertainment, at Hoyt Sherman place. A marked improvement is noticed in the ensemble work. The chorus was assisted by Marie van Aaken, pianist; George Ashley Brewster, tenor; Louis Gehhardt, bass, and David Katz, cellist. Mrs. Holmes Cowper was accompanist. The chorus is under the auspices of the music committee of the club, of which Mrs. J. C. Cummins is chairman. Dean Holmes Cowper is the conductor.

Leonard Lieblich, editor of the *MUSICAL COURIER*, honored Des Moines with a visit this week. He came in response to an invitation extended him by Dean Nagel, of the Highland Park College of Music, and Geiss Botsford, secretary of the Des Moines Commercial Club.

While in the city Mr. Lieblich was the guest of Dean Nagel, who gave a luncheon in his honor at the Des Moines Club, at which some of the most prominent of our musicians were present, including Dr. M. L. Bartlett, Dean Holmes Cowper, Prof. Henri Ruifrok, George Frederick Ogden, George Ashley Brewster and Geiss Botsford. Rene Devries accompanied Mr. Lieblich to the city, where both made friends who will give them a hearty welcome at any time they may find it convenient to revisit Des Moines.

Frances Ingram, contralto, and Leon Samentini, violinist, appeared in concert Monday evening. In spite of the fact that Miss Ingram is guilty of the pardonable crime of being very young, she has the faculty of charming her audience, as witnessed here on this occasion, when she was thoroughly enjoyed. Her program was varied and interesting, consisting of English, French and German songs. Schumann, Brahms, Schubert, Wagner, Saint-Saens, Chaminade, Mary Turner Slater, George M. Chadwick and H. Clough Leighton were the composers represented. Mr. Samentini responded to an enthusiastic encore with a beautiful and fascinating arrangement of the sextet from "Lucia."

Dr. J. Edward Kirby gave an "Interpretation of Hebrew Lyrics" at a meeting of the Literary Guild of the Plymouth Congregational Church, last week. Mrs. Richard Homan presiding as hostess. Helen Levinson, contralto; Edith Usry, of Des Moines College of Music, and Isman Stromburg furnished the musical numbers.

The Professional Women's League met at the City Library Monday evening and had a most interesting discussion of "Music and Folk Dances." The meeting was in charge of Marie and Georgine van Aaken and Margaret McKee.

Louise Llewellyn, of Boston, made a decided hit with her Des Moines audience, Monday afternoon, in dramatic interpretation of Breton and Bohemian folksongs. Miss Llewellyn is undoubtedly an artist in this particular line.

Wade Drennen, the blind violinist, is to give a recital in the Central Church of Christ, on the evening of December 30. Mr. Drennen has many friends in Des Moines who will be happily surprised at the improvement he has made in spite of his great handicap. He will be accompanied by Johanna Wittlich, pianist.

P. Kenneth Yorx, of New York, "piano player" artist, assisted by Dean Holmes Cowper and Genevieve Wheat Baal, gave an interesting concert at the University Church auditorium, on Monday evening. The concert was complimentary to the public, being given by the W. H. Lehman Piano Company. There were more than three thousand persons present.

Frances Wright, supervisor of music in the public schools, has a dream of having Christmas services on the river front for all the children next year. In addition to the material in the regular school music books, each school has been provided with the latest and most comprehensive collection of Christmas carols. Miss Wright and her assistants, Ann Dixon and Ralph G. Winslow, are alive to the ethical as well as the esthetic aspects of their profession.

CAROLINE YOUNG SMITH.

GRAND OPERA IN NEW YORK.

Two Wagnerian Works Heard Last Week at the Metropolitan—Night Suddenly Turned into Day in Second Act of "Siegfried"—Two "Hansel and Gretel" Matinees—"Carmen" at Century Opera House—Sunday Evening Operatic Concerts.

METROPOLITAN OPERA HOUSE.

"The Magic Flute," December 22.

"The Magic Flute" opened the sixth week at the Metropolitan Opera House last Monday evening, with two changes in the cast from previous productions this season. Johanna Gadski sang Pamina instead of Emmy Destinn, and Carl Jörn did Tamino, which has heretofore been taken by Jacques Urlus.

Mme. Gadski's Pamina is familiar from her presentations of other seasons, and it has not changed materially.

Carl Jörn sang with clear, pure tone throughout, made a valiant and noble figure as the young prince, and put into the phrasing excellent musicianship and into his action much grace and intelligence.

Carl Braun as Sarastro is given splendid opportunity for showing the depth and resonance of his voice. Frieda Hempel's beautiful coloratura soprano in the florid passages of the "Queen of the Night" again afforded ample opportunity for the lavish praise which has so frequently been extended to her in the columns of this paper.

Otto Goritz as Papageno and Albert Reiss as Monostatos were effective. Bella Alten as Papagena understood the Mozart style perfectly.

Putnam Griswold as Sprecher, Lambert Murphy as the priest, etc., were likewise excellent in vocal delivery and histrionic effect.

Particular mention should be made of the splendid chorus of priests in Act II. Alfred Hertz conducted.

This was the cast:

Sarastro	Carl Braun
Königin der Nacht	Frieda Hempel
Pamina	Johanna Gadski
Erste Dame	Vera Curtis
Zweite Dame	Lilian Eubank
Dritte Dame	Lila Robeson
Erster Knabe	Lenora Sparkes
Zweiter Knabe	Louise Cox
Dritter Knabe	Marie Mattfeld
Tamino	Carl Jörn
Sprecher	Putnam Griswold
Erster Priester	Lambert Murphy
Zweiter Priester	Carl Schlegel
Dritter Priester	Julius Bayer
Papageno	Otto Goritz
Papagena	Bella Alten
Monostatos	Albert Reiss

"Tristan and Isolde," December 24.

That Christmas Eve should be enlivened by the joyous and jocular "Tristan" of Wagner cannot be wondered at. The Metropolitan management showed its usual judgment in ushering in the Christmas festivities with this light and tuneful work. It puts one in a good mood for the midnight supper and the decoration of the children's Christmas tree.

But whether this work is just the thing for Christmas or not, music lovers must be thankful for the magnificent performance that was given it last Wednesday evening. It was announced after the second act that Jacques Urlus was ill and the indulgence of the audience was requested on his behalf. This, however, was quite unnecessary and certainly no one would have been aware of any indisposition in his singing, which was excellent. Tristan is his best role and his interpretation of it is remarkable. He seems to appreciate and understand the character of this hero just as one imagines it should be, and the music lies well for his voice. The same may be said of Olive Fremstad, who does nothing as well as she does Isolde. And, of course, no role could suit Margarete Ober better than that of Brangaene. The other characters were Carl Braun as King Mark, Hermann Weil as Kurwenal, Carl Schlegel as Melot, and Lambert Murphy, whose beautiful tenor voice was particularly noticeable in the few short passages of the role of the shepherd as well as in that of the seaman. Toscanini need do nothing to prove his musicianship, for that is already thoroughly recognized, but this production of "Tristan" must do much to make people fully appreciate the remarkable power of the man. He brought out all of the beauties of the orchestration in a way that would have been a joy to what Bernard Shaw calls the "perfect Wagnerite." Toscanini's interpretation was broad and dignified and there is but one criticism to be made; that is that the horns behind the stage in the second act were very much too soft. No doubt they sounded all right to the conductor, and probably he is not aware of the fact that the sound of music behind the scenes in the Metropolitan does not carry far out into the audience. This matter of music behind the scenes has been already mentioned several times in these columns and it should be attended to. It was certainly a great disappointment on

Wednesday evening to those who know the "Tristan" score thoroughly and whose anticipation was keyed up in expectation of the enjoyments of this part where the re-treating horns in the forest are so beautiful that these horns were actually nearly inaudible and at times quite inaudible. It must be repeated that it is quite certain that those who have the work in charge are not aware of this fact and their attention should be called to it.

"Gioconda," December 25.

Ponchielli's popular opera, "La Gioconda," has sunk again into the realms of the incomprehensible. When it was given some weeks ago at the Century Opera House in English, one began to believe that it would be possible to discover what the libretto is about, but now that it has been taken back to the Metropolitan, where it was given in Italian on the evening of Christmas Day, the libretto seems more incomprehensible than ever. However this may be, the music is certainly lucid enough and drew a tremendous crowd on this occasion, as it always does. All of the standing room was sold out and from the conversation of this crowd it would have been easy to imagine oneself in Naples. Certainly it was more Italian than American.

This opera is always unsatisfactory for the stars who are cast in the principal roles. The whole thing is so foolish that one cannot feel any sympathy whatever with any single one of the characters in the play. The role of La Gioconda was sung by Emmy Destinn, who made it too passionate; her interpretation lacks variety. Margarete Ober sang the part of the stilted and hysterical Laura very beautifully indeed, but one cannot feel any sympathy for this woman and can only be thankful that women of this kind have disappeared from the earth and that we do not live in that old time when their weeps and howls were still audible. Margarete Ober made of the role all that could be made of it, but, after all, the thing is ridiculous. As La Cieca, Maria Duchene did some good singing and acted the part effectively. Enzo Grimaldo is not Caruso's best role by any means. He sang well and was in fairly good voice, but did not seem to be inspired by the characteristics of this hero. The Barnaba of Pasquale Amato was excellent. He gives the impression of hidden power and unscrupulousness which is evidently intended by the author. It is the only strong role in the opera and the only one which can inspire any real interest. The work was conducted by Toscanini and the orchestra and chorus were exceptionally good.

"Hansel and Gretel," December 26 (Matinee).

The first performance this season of Humperdinck's fairy opera was heard by a large audience, composed in the main of juveniles, who, together with their elders, thoroughly enjoyed the naive comedy and pretty music of this operatic entertainment. The holiday spirit prevailed throughout the matinee and the familiar portrayal of the name parts by Marie Mattfeld and Bella Alten aroused the usual interest and plaudits of both old and young.

Robert Leonhardt made his first appearance at the Metropolitan Opera House in the role of Peter, but no real estimate of his baritone voice could be formed from this eccentric role with its vocal limitations. The orchestra, under the direction of Hans Morgenstern, was at time not in accord with the singing. The cast was as follows:

Hansel	Marie Mattfeld
Gretel	Bella Alten
The Witch	Albert Reiss
Gertrude	Lila Robeson
The Sand Man	Sophie Braslau
The Dew Fairy	Louise Cox
Peter	Robert Leonhardt

"Siegfried," December 26 (Evening).

Siegfried	Jacques Urlus
Mime	Albert Reiss
Der Wanderer	Putnam Griswold
Alberich	Otto Goritz
Fafner	Basil Ruysdael
Erda	Margarete Matzenauer
Brünnhilde	Johanna Gadski
Stimme des Waldvogels	Lenora Sparkes

Conductor, Alfred Hertz.

Wagner's idyllic opera of youth and love, with vivid episodic interludes of gods and fabled animals, held sway at the Metropolitan last Friday evening, and by virtue of the excellent work of some of its interpreters gave renewed pleasure even to those who are thoroughly familiar with the third of the "Ring" operas.

Jacques Urlus' ringing voice, with its uniform tonal purity and beauty, made an aural delight of all the music allotted to the part of the hero. He infused moving tenderness into the scene with the birds, and put stirring passion into his episode with Brünnhilde. The forging of the sword was a truly impressive moment as done by

Urlus. In appearance he is as picturesque as one could desire.

Mme. Gadski's Brünnhilde is well known in New York, and reveals as of yore intimate knowledge of the Wagner traditions. Her voice sounded fresh and sympathetic.

Putnam Griswold's Wanderer is a fine conception, deeply affecting because of its dramatic strength and incisive vocal treatment.

Margarete Matzenauer was superb as Erda, and the quality and volume of her voice helped to score a deserved success.

While Albert Reiss, Otto Goritz and Basil Ruysdael added to the excellence of the performance, Lenora Sparkes did not, for her bird warbling was of unpleasant shrillness and wabbling rhythm.

As to the conductor, Alfred Hertz, it seems about time for him to have memorized "Siegfried." During most of the opera he kept his eyes glued on the score, and indeed performed marvelous feats of dexterity by turning the pages with lightning like rapidity, without any break in his highly acrobatic style of conducting.

Mr. Urlus created some unintentional fun in the second act, when several times he removed the Siegfried horn from his lips before his coadjutor from the orchestra had ceased blowing the music. Surely Mr. Urlus knows the score better than that.

In the lighting of the second act forest, night turned into day with a suddenness that was startling, to say the least.

"Bohème," December 27 (Matinee).

Rodolfo	Italo Cristalli
Schaunard	Antonio Pini-Corsi
Mimi	Geraldine Farrar
Parpignol	Pietro Audisio
Marcello	Dinh Gilly
Colline	Adamo Didur
Alcindoro	Paolo Ananian
Musetta	Bella Alten
Sergente	Vincenzo Reschiglian

Conductor, Giorgio Polacco.

Giorgio Polacco led a very finished performance of Puccini's best opera, causing the orchestra to play with tonal beauty and welcome moderation in dynamics.

Geraldine Farrar, who had been ill for some weeks, returned to the stage, and showed traces of her indisposition by forcing her high register and singing with undue stress even in the essentially lyrical portions of her part. She looked charming as Mimi and revealed histrionic tact and power.

Italo Cristalli possesses an extremely small voice so far as its top tones are concerned, and his intonation lacks accuracy, but he puts much feeling into his singing and acts with a sincerity that carries conviction.

Dinh Gilly and Bella Alten gave their customary spirited and well delivered interpretations.

"Aida," December 27 (Evening).

Verdi's most popular opera, "Aida," drew a crowded house at the Metropolitan on Saturday evening, December 27. Popular prices prevailed, and possibly for this reason there seemed to be more "standees" than usual. However, the cast was one well worth hearing, and the large audience found plenty of occasion for loud applause following the excellent singing.

The cast follows:

Il Re	Basil Ruysdael
Amneris	Margarete Ober
Aida	Emmy Destinn
Radames	Giovanni Martinelli
Ramfis	Leon Rothier
Amonasro	Pasquale Amato
Un Messaggiere	Angelo Bada
Una Sacerdotessa	Lenora Sparkes

Conductor, Arturo Toscanini.

Giovanni Martinelli, the new tenor, was very good. As Radames he had ample opportunity of displaying his vocal powers to advantage. At the beginning of the first act, however, he displayed a tendency to sing off key, but later that fault disappeared. Emmy Destinn sang and acted the role of Aida well. Amonasro was interpreted brilliantly and remarkably by Pasquale Amato. He was rewarded with much applause.

Margarete Ober impersonated the daughter of the King in superb fashion. Throughout the entire performance her singing never lost a bit of its warmth and power.

The others of the cast assisted ably. Basil Ruysdael as the King sang well; this was his first appearance. Ramfis was done by Leon Rothier. Little need be said of Toscanini's conducting, for his work is always a feature of the Metropolitan operas.

The incidental dances by Eva Swain and the corps de ballet added materially to the interest of the performance.

Metropolitan Sunday Night Concert, December 28.

An immense audience, filling the seats, with "overflow standees," heard a Verdi program on December 28, ap-

plauding the Americans, Anna Case and Paul Althouse, and, no less, Pasquale Amato.

Miss Case, a vision of beauty, whose successive appearances at these concerts form a feature of the season, sang with the sweet tone and clean cut vocalization characteristic of all she does.

Pasquale Amato's "Ernani" aria showed that consummate baritone's fine and sonorous voice at its best, high F's being followed by an astonishing high A at the close. Resounding applause brought him out again to sing Schumann's "Widmung," in altogether impeccable German, mixed with plenty of Italian fervor. "Ah fors e lui," by Miss Case, displayed lovely legato cantilena and exceedingly brilliant coloratura singing. The unexpected high E flat at the close was followed by frantic recalls, seven or more, and this with a partial da capo. Italo Cristalli did a "Rigoletto" excerpt and was applauded. Mr. Amato's manly, sincere style shone in "Eri tu" and his "Trovatore" encore; a word of thanks is due the obbligate flute. Miss Braslau has opulent tone volume and pleasant personality. Paul Althouse sang "Celeste Aida" with loveliness of tone throughout; he had to sing an encore, a modern love song. Most artistic were his high closing notes.

The "Rigoletto" quartet closed the concert, conducted by Richard Hageman.

Two queries: Why does the conductor trot on and off at each number? Why do duet singers need the printed music?

CENTURY OPERA HOUSE.

"Carmen," Week Beginning December 23.

Is it not rather absurd for any of the artists of the Century Opera Company to feel that they could introduce anything original into the role of Carmen? One would think that common sense would inspire these artists rather to follow the traditions of this role than to attempt to add any of their own particular methods; yet none of the three artists, Kathleen Howard, Jayne Herbert, and Lois Ewell, who sang this role during the past week, seemed to have appreciated this fact. All three of them seemed to be of the opinion that their inspiration had suggested to them something entirely new which would add to the attractiveness of Bizet's heroine. In justice it must be said, however, that of the three Kathleen Howard was the one who carried this attempt at originality to the greatest length, and succeeded in making the role repulsive.

Whatever may have been the intention of the original authors of "Carmen," tradition has never lent itself to make this character vulgar and coarse; rather there has



GUSTAV BERGMAN.

always been a certain finesse joined with the deep passion of it. Kathleen Howard sang the role fairly well.

In the small part of Micaela, Beatrice la Palme did some very remarkable singing, although, on one occasion at least, she was badly supported by the orchestra. Her fine voice and excellent vocal training made this part particularly attractive. This role was sung on alternate nights by Ivy Scott, who also did it effectively. Don Jose was taken alternately by Gustav Bergman, Morgan Kingston and Walter Wheatley. Kingston, who opened the week on Tuesday night, sang the part excellently. Mr. Bergman was splendid both in his acting and in his singing. That he possesses the routine of the stage is evident in all that he does. He is a finished artist. The role of Escamillo was taken by Thomas Chalmers and

Louis Kreidler, both of whom were very effective. The opera was conducted throughout the week by Alfred Szendrei.

"Hansel and Gretel," December 25 (Matinee.)

The Christmas matinee at the Century Opera House was a repetition of "Hansel and Gretel" with the same

cast which appeared in this opera on "Thanksgiving Day." No particular comment is necessary except to say that Mary Carson gave much pleasure both by her singing and her acting. This young artist is evidently very talented, possesses a beautiful voice and also much histrionic ability, and all that she does is excellent.

GRAND OPERA IN BOSTON.

"Samson and Dalilah" Splendidly Presented—First Appearance This Season of Tetrzzini—Mme. Edvina Gives Compelling Performance of Tosca.

BOSTON OPERA HOUSE.

"Samson and Dalilah," December 15.

A first performance this season of Saint-Saëns' opera was marked by the general excellence of the appended cast and by the individual excellence of Mme. Dalvarez and Signor Ferrari-Fontana in the title roles. The cast:

Dalilah	Margarita Dalvarez
Samson	Edoardo Ferrari-Fontana
La Grand Pretre	Henri Dangès
Abimelech	José Mardones
Un Vieillard Hébreu	Paolo Ludikar
Un Messager Philistin	Louis Deru
Premier Philistin	Ernesto Giaccone
Deuxième Philistin	Alban Grand

After her sensational success as Amneris at the preceding Friday night performance of "Aida," expectations were high concerning Mme. Dalvarez' portrayal of Dalilah, which would tax her histrionic, if not her vocal powers, even to a greater extent. Unlike most high expectations, we are happy to say that these were realized fully and completely by Mme. Dalvarez' notable portrayal of the seductive siren of Sorek. It was an impersonation in which beauty of person, of voice and of imagination were combined to a remarkable degree. There was skill and intelligent art displayed throughout its vocal and histrionic aspect, and a compelling fascination of personality distinguished her Dalilah from all others. Mr. Fontana's Samson was impressive and significant in every detail; in outward aspect, in heroic fervor and intensity of song, in vital dramatic development.

Mr. Dangès lent rare distinction to the role of the High Priest. His impersonation was marked by simple compelling dignity, by a finished art and sense of style in vocal and histrionic means. As the arrogant Abimelech, Mr. Mardones revealed his remarkably beautiful voice in the brief space of time allotted him to live. It can truly be said in this instance that pride goeth before a fall.

Completing this admirable cast of artists, Mr. Ludikar must be mentioned for the characteristic distinction he gave to a small role, while Mr. Caplet's conducting, the fine singing of the chorus and the improved stage effects merit a passing word of praise.

"Thais," December 17.

Vanni Marcoux was heard for the first time this season as Athanael. Otherwise the cast was the same as that of last week. Mr. Marcoux's portrayal of the monk is a most strikingly dramatic one. This great artist has the faculty of getting at the very heart of a character, and so analyzing it that no matter how many times it has been done and even convincingly done before, one feels that he has never really felt and comprehended it until Mr. Marcoux's presentation. Of such a nature was his Athanael on this occasion, a man fanatically extreme and uncontrolled, both in his piety and his passion. The outcome of his struggle between flesh and spirit could, according to Mr. Marcoux's realistic conception, have but the one inevitable end.

"Traviata," December 19.

A gala event was the performance on this evening, marking as it did the first appearance this season of Mme. Tetrzzini, who has increased her capacity for giving pleasure to her audiences by the new skill in dramatic characterization with which she has enriched her tones. With a phenomenal voice of the Tetrzzini caliber, it is easy to let it go at that, particularly when her audiences have long considered this amply sufficient for their unbounded approval. It is therefore all the more praiseworthy that Mme. Tetrzzini, instead of resting on these laurels, strives for new accomplishments, and thus endears herself to the musical connoisseur as well as the layman. In delighted recognition of these new qualities as well as the more familiar ones of her unmatched vocal brilliancy, her audience literally rose to her in unanimous token of its approval.

Mr. Tanlango, the young tenor hitherto known only to Saturday night audiences, quite justified his appearance in this cast. His voice, though light, is a pure lyric tenor of beautiful quality, and in his use of it and in his stage deportment he shows constant improvement and artistic development. There were no apologies needed for Mr. Tanlango's performance, even though he is an exceedingly

young singer, and is at the very beginning of his operatic career.

As Germont pere Mr. Ancona gave us some fine bel canto singing and acted in a dignified and appropriate manner. In the small parts Miss Heyman made an attractive Flora Bervoix, both vocally and pictorially, while Miss Phillips showed decided histrionic cleverness as Violetta's little maid, Annina. Mr. Moranzoni conducted Verdi's music with freedom and elasticity.

"Pagliacci," Pavlowa and Russian Dancers, December 20 (Matinee).

The feature of an animated performance of "Pagliacci" was Ferrari-Fontana's thrilling impersonation of Canio, a rendering of vivid communicating power and dramatic significance. In his first entrance Mr. Fontana showed that he was not of those tenors who walk through their part until the end of the first act, when the famous sob aria gives them the stage to themselves. Consistently working up to his emotional climaxes by illuminating strokes of facial expression, of gesture and tonal coloring, Mr. Fontana reached heights of overpowering tragedy seldom achieved in this part. With such vital, flaming realism was this Canio imbued that the other members of the cast, though excellent in their roles, were obviously eclipsed. Mr. Ancona delivered the "Prologue" with fine breadth and vocal authority, and drew the character of the clown with admirable understanding which never bordered on the conventional.

Miss Nielsen made a charming Nedda, acting with spirit and singing with her well known vocal purity and good taste. Mr. Everett as Silvio not only sang with fine



LUISA TETRAZZINI.

quality and body of tone, but gave a realistic and spontaneous portrayal of Nedda's lover. The improvement in this young artist's work since last season is notable, and promises much for the future. There were curtain calls in abundance for the principals, and for Mr. Moranzoni, who conducted the orchestra with characteristic brilliance.

Pavlowa and her entire company furnished the other half of the afternoon's entertainment, and, needless to say, added considerably to the enjoyment of the occasion. The chief item of her program was a dancing arrangement of Liszt's "Les Preludes," which created a sensation at its former performance here. A group of miscellaneous dances followed this, as they did also at the evening performance. Among these were such favorites as the "Pavlowa Gavotte Directoire" (redemanded at both perform-

ances), the "Autumn Bacchanale," the "Pas de Trois" and Mr. Novikoff's "Pirate Dance."

"Cavalleria," Pavlowa and Company of Dancers, December 20 (Evening).

A Saturday night performance of unusual distinction was that of "Pagliacci's" operatic twin separated from its familiar companion. Elizabeth Amsden as Santuzza gave a highly dramatic performance, singing the music with fervor and intensity. Mr. Lafitte's Turiddu was as fine as any we have seen at this opera house. Superb in song and commanding in action he dominated the stage whenever he appeared. Mr. For ari's Alfio and Miss Heyman's Mama Lucia are familiar to Boston audiences. Mme. Rienskaja was a new Lola, and Mr. Schiavoni a new and interesting conductor in this music.

As at the matinee performance, the exquisite art of Pavlowa and her associates entranced and charmed a large audience.

Sunday Night Concert, December 21.

Mary Garden wonderfully arrayed and in the gayest of spirits was the stellar attraction at the concert of Sunday, December 14. The other soloists were Cara Sapin, contralto; J. Jou-Jerville, tenor; and Alban Grand, baritone.

"Tosca," December 22.

At this performance Mme. Edvina, by the remarkable qualities with which she imbued her impersonation of Floria Tosca, lent new interest and vitality to a hackneyed role. Gifted with a beautiful voice, rare intelligence and genuine dramatic ability, Mme. Edvina does not need to resort to sensational methods to convince the public that she is an artist of unusual distinction. Her portrayal on this occasion gave evidence of a keenly intelligent conception of the Tosca character, a conception which possesses qualities of womanliness and nobility. Her Tosca is not merely a jealous, capricious creature of impulse, but a woman of deep and true emotions. In the thrilling dramatic moments of the second and third acts, Mme. Edvina's emotional intensity was more convincing by reason of the artistic restraint and sense of proportion that governed it than any amount of heroics would have been. Her climaxes were effects logically and consistently developed, and yet gave the impression of absolute spontaneity. To go into the many details, both vocal and histrionic, of Mme. Edvina's splendid achievement, is here impossible, but one can briefly sum up by saying that hers was an impersonation that compelled equal admiration for its intelligence of conception, its unflinching vocal beauty and its genuine emotional impulse.

Marcoux's Scarpia, always an absorbing and compelling reading, was even more impressive in many of its details than heretofore. A tribute to Mr. Marcoux's unusual mentality is his constant growth in his roles, his development of new and revealing details that make for greater truth and sincerity to the character portrayed. The same also may be said of Mme. Edvina, since her Tosca of this season is undeniably more finished and convincing than that of last.

Mr. Lafitte took the part of Cavaradossi for the first time here and displayed in this as in all his other roles the fine qualities of his vocal equipment and general resourcefulness. His acting, too, after the uneasiness of the first act had worn off, in all ways matched his splendid vocal gifts.

In his leading of the orchestra Mr. Moranzoni revealed the somber richness and characterizing phrases of Puccini's score with an expert and at times inspired hand.

"Lucia," December 24.

Despite the many counter attractions of Christmas Eve, Tetrzzini's "Lucia" drew a good sized audience to the opera and succeeded in arousing a pitch of demonstrative enthusiasm rarely seen in this staid town. It is quite superfluous at this date to dilate on the magic of the Tetrzzini voice or on the universal appeal of her personality. Suffice it is to say then that the great diva was quite at her best, surpassing even her former brilliant achievements here. The cast supporting Mme. Tetrzzini included Tanlango, the young tenor of pleasing voice and aspect, Mardones, the excellent basso, and Fornari in the role of Henry Ashton. Mr. Moranzoni conducted.

"Samson and Dalila," December 26.

A repetition of Saint-Saëns' opera with the same notable cast as the previous week brought unbounded pleasure in the magnificent portrayals of Mme. Dalvarez and Signor Ferrari-Fontana in the title roles; in the excellent work of Mr. Danges and other members of the cast; and in the general artistic adequacy of the entire production.

"Hansel and Gretel," December 27 (Matinee).

A new conductor and a practically new cast may have drawn some curious people to the Opera House on this occasion, but it is safe to say that Humperdinck's delightful musical masterpiece was in itself the main attraction. Whether one has outgrown the magic age of childhood

or not matters little, since it has been repeatedly proved that grown-ups can respond to the fascinating spell of fairies and witches as well as youngsters. And the whole hearted enjoyment of both at this performance further testified to this fact.

A newcomer to Boston audiences was Mabel Riegelman of the Chicago Opera Company, who made a delightful little Gretel though one more inclined to childish mischief than we have been accustomed to see. However there is no reason why Gretel could not as well be mischievous and romping as well as ladylike and demure, and in view of her parentage and upbringing, it is perhaps more consistent to make her so. In any event Miss Riegelman was a real child in aspect, action and to the uninitiated, even in vocal attributes. For such were the skill and ease with which she sang this music that its vocal difficulties were quite concealed, and one was almost deceived into thinking they didn't exist. The voice itself is a pure soprano of ample range and volume, and Miss Riegelman uses it with an intelligence and finish rarely heard among young singers.

The Hansel of Jeska Swartz has been praised before in these columns, but deserves an additional word for its increased vocal excellence. Lila Robeson's Gertrude has been seen and admired here formerly. Her impersonation of the Witch, however, seen here for the first time, suffered by over exaggeration in action, and this exaggeration in turn affected its vocal qualities.

Mr. Ludikar's Peter also was a disappointment, in view of the high anticipation aroused by his excellent performance in other roles. It is said, however, that he assumed this role for the first time anywhere, and with hardly sufficient preparation. Therefore it is unfair now to pass definite judgment. Ernestine Gauthier as the Sandman sang her brief solo with vocal beauty and expression, while Lea Choiseul as the Dewman revealed a pleasing soprano.

Mr. Lyford, conducting for the first time at a subscription performance, showed a thorough understanding of his score and orchestra and a sympathetic regard for the singers.

The first act of Delibes' ballet "Coppelia," with Dolores Galli as premiere danseuse and Anthony Dubois conducting, followed the performance of the opera.

"Trovatore," December 27 (Evening).

In the appended cast of this performance, which Mr. Schiavoni conducted, vocal and artistic honors must go to Mme. Dalvarez for a superb impersonation of the Gypsy, Azucena.

Il Conte di Luna.....Ramon Blanchart
Leonora.....Rachel Frease-Green (debut)
Azucena.....Margarita Dalvarez
Manrico.....Giuseppe Oppezzo (debut)

Ferrando.....Taddeo Wronski
Ines.....Hertha Heyman
Ruiz.....Ernesto Giaccone

The work of this great contralto is a continual revelation and inspiration. Here one finds rare gifts used with discrimination and understanding, while the underlying sincerity of her emotion in dramatic moments impresses no matter how purely theatrical the character she portrays.

Mme. Frease-Green, a member of the Chicago Grand Opera Company making her first appearance in place of Miss Amsden, who was suddenly indisposed, revealed a soprano voice of brilliance and body particularly in its upper tones. There was an unevenness in its production, however, that detracted from its many good qualities. Mr. Oppezzo, too, gave an uneven performance. His frequent lapses from pitch were not so deplorable as his habit of swallowing his tones, causing them to fall back in his throat and preventing anything like freedom of vocal emission. This singer is fortunate, however, in the possession of a splendid natural organ, one which triumphed in several instances over obstructing obstacles and convinced of its inherent worth.

Thoroughly satisfying vocally and artistically was Ramon Blanchart as Count di Luna. He imparted genuine distinction and finished authority to the role and the cast.

Sunday Night Operatic Concert, December 28.

Alice Nielsen's delightful vocal art and winning personality charmed a large audience at the fourth operatic concert on Sunday last. Miss Nielsen was heard in the "One Fine Day" aria from "Madame Butterfly," the "Care Nome" from "Rigoletto" and a group of songs in English, which her perfect diction and refined musical taste rendered unusually enjoyable. Following her song group as well as her arias, Miss Nielsen was repeatedly recalled and added at least half a dozen encores to the program.

Mr. Mardones and Mr. Fornari found high favor with the audience in their duet from "Linda di Chamounix," which had to be repeated, as well as in their solo numbers.

BLANCHE FREEDMAN.

An Opera Opening.

(By Cable.)

Porto Maurizio, Italy, December 29, 1913.

To the Musical Courier:

Riviera Italian Grand Opera Company, under management Rudolph Aronson, gave initial performance with "Adriana Lecouvreur" at Teatro Cavour, Porto Maurizio, Christmas night. Company, chorus and orchestra excellent under Maestro Benvenuti. Event pronounced success. House packed. Jean de Reszke's South African soprano, Louie Juta, appears Santuzza early January. A.



LOUISE EDVINA, WHO SCORED A TRIUMPH AS FLORIA TOSCA WITH THE BOSTON OPERA COMPANY.

GRAND OPERA IN CHICAGO.

Leoncavallo Conducts His Opera "Zingari"—"Haensel and Gretel" Amuses Christmas Matinee Audience—Good Performances Continue.

AUDITORIUM.

"Le Jongleur de Notre Dame," December 22.

The return from Boston of Mary Garden brought one of the largest audiences of the season to the Auditorium. The "Jongleur," which has been given repeatedly in former seasons, had never been presented with such homogeneous ensemble as on this occasion, even though the cast was identical with those of previous hearings in former years. Mary Garden was the bright star of the night, and indeed no soprano in the Chicago Grand Opera Company can give as much pleasure to the eye and ear as Mary Garden when at her best. It may be that her voice is not of great beauty, while other sopranos of the company are well endowed vocally, but Miss Garden's art is such that her shortcomings can be forgotten and truly her interpretation of Jean is masterly in every respect. She held her audience spellbound, and hers was a legitimate and great success. Her power over the public is ascending, and as a box office attraction no one here surpasses Mary Garden, therefore she is a most valuable asset financially to the Chicago Grand Opera Company.

Hector Dufranne was in glorious voice and the tremolo for which he was so severely criticised in former years was fortunately absent, and he gave a splendid account of himself, winning much applause after the "Legend." Huberdeau and Nicolai, two pillars of strength, rounded up an excellent cast.

The orchestra, under the masterful direction of Campanini, seemed inspired and brought out all the beauties of the score. The performance of the "Jongleur" will be one long remembered for its perfection.

The stage management was adequate and the choral numbers were given with excellent effect. "The Jongleur" should be repeated in the near future.

"Zingari" and "Pagliacci," December 23 (Double Bill).

Amadeo Bassi again triumphed in both operas. Titta Ruffo repeated his wonderful interpretation of Tonio and created another furore after his remarkable rendition of the "Prologue." Carolina White sang her part of Fleana ("Zingari") well; likewise Mme. Osborne-Hannah scored as Nedda. Leoncavallo directed his "Zingari," and Campanini honored the same composer's "Pagliacci" by presiding at the conductor's desk.

"Samson and Dalilah," December 24.

On account of Mme. Cavaleri's prolonged indisposition, "Fedora," which was to have been the bill on Christmas Eve, was postponed and Saint-Saëns' masterpiece was presented with Julia Claussen and Charles Dalmores in the leading roles. Mme. Claussen, fully recovered, sang gloriously and won the success of the evening. Dalmores, on whose account the second performance of "Samson" was postponed, gave vigor to the title role. The other parts were well handled.

"Haensel and Gretel" December 25 (Matinee).

A small audience, made up principally of children, enjoyed hugely the Christmas matinee at the Auditorium. Maggie Teyte made a charming Haensel, while Mabel Riegelman as Gretel won much success, both by her singing and acting of the part in which she has been heard many times in Chicago and in which she is to appear next week in Boston, when the opera is to be given in German.

Beatrice Wheeler made a favorable impression as the Witch. Crabbe and Louise Berat rounded up a very good cast. The opera was given in English, and the diction of most of the singers was highly satisfactory. Those especially deserving of credit were the three English speaking artists, Riegelman, Teyte and Wheeler, yet Crabbe's enunciation was all that could be desired.

The orchestra under Parelli played too vigorously and the stage settings were inadequate. The opera was followed by a ballet divertissement.

"Il Trovatore," December 25 (Evening).

A small but demonstrative audience heard "Trovatore" on Christmas night. Mme. Schumann-Heink, who was billed to appear as Azucena, was vocally indisposed and was replaced by Julia Claussen, the Swedish contralto, who covered herself with glory by a truly remarkable interpretation of the Gypsy part, which she sang in Swedish—a language, by the way, most melodious to the ear. Mme. Claussen was in splendid voice and won an overwhelming and well deserved success.

Amadeo Bassi was a robust Manrico, and he, too, came in for a big share of the success of the evening. Giovanni Polese was a well groomed Count di Luna, and Constantin Nicolai, one of the most dependable singers in

the company, gave a most creditable account of himself as Ferrando. Marta Dorda was a very effective Leonora.

"Thais," December 26.

Massenet's lyric romance was given before a sold out house with the following cast on Friday evening:

AthanaelTitta Ruffo
NiciasCharles Dalmores
PalemonGustave Huberdeau
A servantConstantin Nicolai
ThaisMary Garden
CrobyleAmy Evans
MyrtaleMinnie Egner
AlbineLouise Berat

Conductor—Cleofonte Campanini.

"Thais" has been given repeatedly in former seasons, as Mary Garden likes the role of the courtesan, in which she has won many triumphs here and abroad. She sang in her customary manner, looked ravishing to the eye, and scored heavily with the public.

Titta Ruffo as Athanael did a powerful piece of acting, which made a lifelike figure of the sentimental priest. Endowed by nature with a voice of colossal dimensions, Ruffo's fortissimo passages were tremendous and his sonorous tones rang out thrillingly, while the lyrical episodes were done with equal art and effect.

Minnie Egner and Amy Evans, in their respective roles of Myrtale and Crobyle, sang and acted poorly. Gustave Huberdeau voiced Palemon well; likewise Constantin Nicolai and Louise Berat rounded up excellently a very weak cast.

The real enjoyment of the evening was Campanini with his orchestra. They gave entire satisfaction, and the "Meditation," beautifully played by Mr. Skolnik, the new concertmaster, was encores.

"Le Ranz des Vaches," December 27 (Matinee).

Kienzl's "Le Ranz des Vaches" came to its second and last hearing for the present season, and was received with much pleasure by the Saturday afternoon patrons of the Opera. The cast was similar to the one heard at the premiere. Mr. Campanini conducted.

"Madame Butterfly," December 27 (Evening).

Puccini's Japanese drama was given in English at popular prices on Saturday evening. Miss Teyte appeared as Madame Butterfly, George Hamlin repeated his success as Pinkerton, Clarence Whitehill was a dandy and handsome Sharpless, and Margaret Keyes made a good impression as Suzuki.

Shavian Wisdom.

[London Musical News.]

Whether one takes George Bernard Shaw entirely seriously or no, it must be admitted that he lets drop in his own peculiar way a good deal that is true and well considered. Not many serious composers will appreciate his remarks at the Three Arts Club the other evening, when he compared the selling of their works to the sale of fish, but there was a deal of commonsense in the metaphor. "You have to go into the market and sell yourselves exactly on the same terms as fish," he said, "for art prices will be regulated strictly by supply and demand." He also went on to say, however, that artists had an advantage over fish, inasmuch as they could be "eaten over and over again," and be none the worse for it.

Well, it is not a lofty ideal, of course, but there is no doubt that if some of our young composers looked upon their wares as fish, they would be more successful and we should hear less of the nonappreciation of the native artist. But they are apt, to continue the simile, to produce caviare instead of the humble but necessary haddock, and we all know what caviare is to the general. There are not enough consumers of musical caviare to go round. Besides, we do not believe any one, however highly born, started his life eating caviare. We are certain that scions of noble houses ate haddock as children. You see the point, of course. Our aspiring composers start at the wrong end. Every prospective purchaser of their work is a musical child to start with. Why not start also by writing for them? Why not, indeed, make a start for oneself on simpler fare? But no. The younger generation of music makers imagine that luxury is more important than the common necessities of musical life. So they are disappointed when they find that their works do not pay. Some, indeed, do not want them to pay. They live for art's sake, which means that they are not in pressing need of other people's money. They are the lucky ones, and in their case we are the last in the world to suggest that they stifle their lofty ideals. The trouble is that most of our young school have to earn their living, and try to do it by forcing on the public what they do not appreciate. Then they com-

plain of lack of patronage—in other words, of their inability to make ends meet. Let them remember that not even a Bond street fishmonger despises the sale of haddocks and herrings. And even such homely fish as these can and must be good.

Maud Powell Will Play for Charity.

Maud Powell has returned to New York after an autumn tour of forty concerts given in the large cities, and their environs, of New England, the Middle Western and the Southwestern States. Large audiences have greeted the popular violinist everywhere. At her Chicago recital several hundred people were seated on the stage and many were turned away. Mme. Powell attributes the amazing growth of interest in violin art to the ever increasing numbers of excellent violinists, both foreign and American, who give concerts throughout the country. This fact, together with the influence exerted by the traveling symphony orchestras, is developing a better appreciation for stringed instruments among the general public.

Mme. Powell has broken her resolve to rest for three weeks after her strenuous autumn tour, by indicating her willingness to answer the charity call of the holiday season. She will give two recitals of violin music in New York, the first a Wage-earner's concert on Friday evening, January 2, in Tammany Hall, where in earlier days Tony Pastor introduced so many of the best actors to the New York public. Many older musicians will also recall the orchestral rehearsals frequently held there by Theodore Thomas.

Mme. Powell's second benefit recital will be given at the Women's Cosmopolitan Club on January 14, to help establish a music school for the Union Settlement in East 104th street.

The program for Mme. Powell's recital, January 2, will include the Wieniawski D minor concerto, a group of three preludes, unaccompanied, a group of five dances and a brilliant final number. Francis Moore, the pianist, will also be heard in a group of solos.

Pennsylvanians Like Spooner.

Philip Spooner, son of ex-Senator Spooner, was the tenor soloist at a recital in Hampton Hall, Wilkes Barre, Pa., Monday evening, December 15.

At this first concert in the hall, a large audience showed its appreciation by liberal applause.

The following favorable account of Mr. Spooner's singing is taken from the Wilkes-Barre Record:

Mr. Spooner has a tenor lyric with hints of dramatic quality, of wide and ample range, extending even to a third higher than the McCormack "thrill" in the end of "I Hear You Calling Me." His song offerings were interesting and of quality without exception, including the unique charm of the old English, to Brahms, Cadman, Samuel Lover's "Molly Bawn" (old Irish), an aria from "Rigoletto" and the famous aria from "Pagliacci," made a familiar thing chiefly through Caruso and the talking machines. Mr. Spooner has apparently absorbed the best of what the Italian vocal style has given; his diction is good, his manner sincere and his voice warm. (Advertisement.)

Music to Lure Fish.

Two Pennsylvania disciples of Izaak Walton have just invented a musical minnow for bass fishing. The new device is described as a wooden minnow, and instead of the usual spinner in front there is carved out the face of a pretty girl. In front of the face is a miniature electric light, the power for which is furnished by a dry battery carried in the pocket of the fisherman, to throw light on the bait, which hangs on the under side.

The minnow is painted red, and within it is a tiny musical box, the playing of which is regulated by the fisherman before he casts his line. The inventors say they adopted the idea because they have found while fishing that bass are attracted by the ringing of a cow bell.—Evening Standard.

Mrs. Steele Sings at "Old Home" Concert.

Martha S. Steele, contralto, sang at an "Old Home" concert at the Rittenhouse, Pittsburgh, recently. Mrs. Steele's artistic temperament, which combines a capacity for rich emotional expression and sparkling vivacity, brought to each of her numbers distinct success. Her numbers consisted of "Annie Laurie," "Those Endearing Young Charms" and "Sweet Genevieve." "Ben Bolt" was sung as an encore.

Letters at the Musical Courier Offices.

There are letters at this office (437 Fifth avenue) addressed to Frank V. Pollock and William Bentley Nicholson.

The song birds all have quit the bough
The southern trees to loot,
But we've the autumn music now
Of hard coal on the chute.

—Detroit Free Press.

GRAND OPERA IN MONTREAL.

"Carmen" Evokes Enthusiasm—Katharine Goodson Soloist at Symphony Concert—Pavlowa and Russian Dancers Make Several Appearances—Opera Company in Ottawa.

HIS MAJESTY'S THEATRE.

"Carmen," December 19.

Owing to the change in time for sending in my weekly letter it was impossible for me to cover the Friday and Saturday performances last week. The chief feature of the "Carmen" performance was the reappearance of Mme. Ferrabini in the title role. She has been ill since the season started and underwent a serious operation at a local hospital some four weeks ago, but with care she has recovered her normal health and was able to assume the role. That this talented artist holds a strong place in the hearts of operagoers here was proved beyond a doubt by the reception her entrance brought her, and the number of bouquets she received before the evening was ended. It showed that her work here in the first three years of the opera has not been forgotten by Montrealers, and it would be surprising if it could be, for no artist has done so much for the cause of opera as she has. Her voice has gained in beauty by the enforced rest it has received, and that straining so perceptible in the upper register last season, due to overwork, was quite gone. Her Carmen is a most fascinating study. It is not the vulgar, coarse, or abandoned Carmen of some other singers, but a coquette who mercilessly lures men to their destruction, with absolutely no regard for their downfall. The last act was a wonderful bit of acting, especially the death scene, which was done in a tremendously realistic and thrilling manner. Gaudenzi again sang Don Jose, and brought all his rare gifts as an artist to bear upon the role, which he sings most delightfully, and acts equally well. Miss Stanley is too charming as Micaela to let her performance pass with just a mere statement that she sang well. Everything this brilliant artist has done has been on a high plane of excellence. She is not a singer who startles an audience in one role, then disappoints in another, but all along her work has been of the best, and her Micaela suits her style even more perhaps than the other roles. It is a treat to hear an artist who never produces a harsh or off the key note during an entire evening.

Dora de Philippe is another singer who can be always trusted to give a performance which is never commonplace. She sang Frasquita, and made the role a sheer delight by reason of the life she infused into it. It is to be regretted that she has not sung more than the two roles of Suzanne in Wolf-Ferrari's one-act opera and Frasquita, for both these, especially Suzanne, in which she made one of the "hits" of the season, have shown her to be an artist capable of big things. Elaine de Sellem as Mercedes was also satisfactory, the card duet with Frasquita being exceptionally well sung. M. Roselli was a dashing Escamillo, and received tremendous applause after the "Toreador Song," which the audience clamored in vain to have repeated. All the minor parts were excellently played, and the chorus and orchestra acquitted themselves with much distinction.

Symphony Concert, December 20 (Matinee).

No programs being in evidence, the numbers were announced, which were overture to "Tannhäuser," concerto A minor, Grieg, piano and orchestra, "Nachtgesang," music from "Tristan and Isolde," three Chopin numbers (G flat study, F major waltz and A flat polonaise—the last named has been played seven times in the last six weeks by concert pianists appearing here); and two piano pieces, Paderewski "Minuet" and Rubinstein's "Valse Caprice," arranged for orchestra. Katharine Goodson, the renowned English pianist, was the soloist. In everything she played the artist was clearly revealed, the Grieg concerto was wonderfully interpreted, and her tone always was pure and singing. Her Chopin playing was equally great. The G flat study, short though it is, contains many difficulties, but to Miss Goodson technical difficulties do not exist, and her playing of this study was delightful. The A flat polonaise was immense, and she had to respond with an encore, which turned out to be the much disputed second Hungarian rhapsody, of which Yolanda Meró's interpretation caused so much discussion last Saturday. There is no need to compare these two pianists—both gave interesting readings, and both were delightful.

The orchestra under Signor Spireou played better than ever before, their accompaniment of the concerto being one of the features of the concert. Of the two Wagnerian pieces, the "Tannhäuser" overture was the most finished performance. The Paderewski and Rubinstein numbers were played with splendid rhythmical effect.

"Navarraise" and "Pagliacci," December 20 (Evening).

"La Navarraise" was given for the first time this season on Saturday night, with Mme. Gerville-Reache as

Anita, Mishaska Leon as Araquil, Roselli as Garrido, Rudolf as Remigio, and Ferran and Frances as Ramon and Bustamente. Massenet's military opera was splendidly performed, and the Anita of Gerville-Reache was a wonderfully dramatic characterization. Leon as the lover continues to add to his laurels as a real artist. His Araquil was well sung and acted. M. Roselli showed much versatility as the general, his make-up was extremely effective, and he sang and acted in his usual excellent manner. Rudolf's truly remarkable bass was given but little chance, but that little was well done. The chorus of soldiers did good work, and the orchestra gave a splendid performance. The music is very reminiscent of "Thais" in places.

Leoncavallo's "Pagliacci" was the other half of the bill, and the same cast as on Monday night appeared. Segura-Tallieu again scored a success with his singing of the "Prologue." Miss Stanley's Nedda was exquisitely sung, and she showed much versatility in her acting. Gaudenzi was in great voice, singing the clown's music con amore. The famous lament was splendidly done. Multedo as Silvio has a pleasing tenor, which blended very well with Miss Stanley's voice, and the Beppo of Graziani came quite up to the standard of the other artists. The chorus sang as though they had known the music from childhood, and in consequence their work went with a vigor that was most satisfactory.

Pavlowa and Russian Dancers, December 22.

The National Opera Company having gone to Ottawa to fill a two days' engagement, where it produces "Gioconda," "Madama Butterfly" and "Thais," the incomparable Pavlowa and company held the boards for two entire nights and half of Wednesday and Thursday. The Monday program was divided into three parts, the first being composed of the "Fantasie Orientale," the second Weber's "Invitation to the Dance," and the third was made up of eight divertissements. What can one say after describing the performance as the most beautiful thing possible for human beings to do. The "Orientale Fantasie" was like a page taken from the Arabian nights, with its sensuous atmosphere, its riot of color, and its vivid picture of the East. The dancing of Pavlowa as the enchantress and M. Novikoff as the knight was the height of beauty and artistic achievement. M. Oukrainsky gave a religious dance, which with its serpentine movements was both weird and uncanny. The staging and costumes were designed by one who "knows how" and were quite a feature of the scene. Perhaps the most beautiful number of the entire performance was Weber's "Invitation to the Dance."

The eight divertissements which concluded the program extended over a wide area of compositions, and have been described often in the MUSICAL COURIER. Pavlowa appeared but once alone, and that was in Saint-Saëns' "La Cygne." She gave a truly beautiful portrayal of the dying swan. A Polish obertasse, a Russian czardas, and the Liszt second Hungarian rhapsody were given by members of the company, and "Gavotte Pavlowa" to Linke's "Glow-Worm" closed the program. The audience was a large and enthusiastic one.

December 23.

For the second evening's entertainment a program of almost entirely new works was given by the Pavlowa company of Russian dancers. The first part was devoted to the one-act character ballet "La Hâte de Cavalerie." The ballroom scene from the famous ballet "Paquita" comprised the second part of the program, and here again followed a number of beautiful numbers, of which Mlle. Pavlowa in a pizzicato dance was a feature. Eight divertissements closed the bill. The orchestra once more was a distinct feature of the evening, and left nothing to be desired. M. Stier conducted. The audience as on Monday night was a large one and very enthusiastic.

December 24.

The National Opera Company returned in the morning from Ottawa, where it was most enthusiastically received, the work of such artists as M. Roselli, Stanley, Olitzka, and others being especially praised.

"Pagliacci" and dances by the Pavlowa company composed the program. A detailed account of the first half is unnecessary, as the same cast sang as on Saturday night and repeated their splendid work of that night. Miss Stanley's Nedda is an excellent characterization. Gaudenzi sings and acts Canio with much emotion, and Segura-Tallieu is wonderful as Tonio.

The Pavlowa offerings included a suite of Chopin dances and several divertissements, mostly repetitions of the previous evenings.

December 25 (Matinee).

A special dancing matinee was given on Christmas Day, at which was presented "The Magic Flute," set to the music

of Drigo, the "Invitation to the Ball" and some new as well as old divertissements. "The Magic Flute" was most delightfully danced, the work of Cecchetti as the Marquis, Markowski his footman, Mlle. Pavlowa as Lise, and Novikoff as Luc, her lover, being exquisite. The comical actions of the two first named gentlemen created much mirth in the audience.

At night "Cavalleria Rusticana" was sung by the Opera Company, with a cast different from other occasions. Mlle. Cassuto replaced Villani as Santuzza, Farno sang Turiddu instead of Gaudenzi, and Multedo sang Alfio. A splendid performance was given by these artists, and the rest of the company were entirely satisfactory.

The dancers' numbers were "Les Preludes" of Liszt, and more divertissements, two, a "Pas de Trois" and "Papillo," being the only new ones. The Liszt number was wonderfully performed and created enormous enthusiasm from an audience which filled the theatre. The company again repeated its success in such numbers as "Slavonic Dance" of Rimsky-Korsakoff, and "Polish Dance" of Monushka. Mlles. Butsova and Crombova were charming in Chopin's D flat waltz, and "Pastorale" of Strauss again stirred the audience to tremendous applause. The intoxicating "L'Automne Bacchanale" by Pavlowa and Novikoff brought the program to a close, and ended one of the most artistic treats Montreal has enjoyed for a very long time. To Mr. Rabinoff and Daniel Mayer a debt of gratitude is due for giving us an opportunity of seeing this most wonderful of dancers and her company. A. M.

Thursby "At Homes" Resumed.

Emma Thursby's attractive musical Friday afternoon "at homes" in New York will begin January 2 and continue through January and February. Many celebrated artists will be guests of honor during these two months. January 9 Clara Louise Kellogg-Strakosch will be guest, and January 16 Emma Eames de Gogorza. Later, days will be given for Jane Noria, Signor Amato, Mme. Carreño and others.

Miss Thursby's at homes are considered more like a French salon than anything in America, and are greatly enjoyed by all her friends, who will be glad to know that she is to be in the city this winter. It is likewise almost needless to mention the delight of Miss Thursby's pupils to have her back again.

Thursby pupils abroad are having unusual success. Marta Wittkowska recently sang the roles of "Joan of Arc" and "Isolde" at Covent Garden, London, of which London papers spoke with enthusiasm. Meta Reddish has just returned to Italy from her successful South American tour. Splendid criticisms of this tour have been received by Miss Thursby. Miss Reddish has been re-engaged in every city for another appearance. This winter she will sing at the Costanzi, Rome.

Grace Kerns, who made such a fine impression in Europe this summer, returned early for her church work at St. Bartholomew's and for numerous concert and oratorio engagements in Boston, Providence and other cities.

Bloch Wins Another Success.

Alexander Bloch achieved another brilliant success last Sunday evening, December 28, when he played for the New York Educational Alliance before a large audience in the Strauss Auditorium. This young American violinist, who has but lately returned from abroad, has already made marked progress upon a career which is surprising in its magnitude, considering the time he has been before the public.

Mr. Bloch's program comprised the Tartini sonata in G minor, the Mendelssohn concerto, and a group of short violin novelties. In this last group especially one was again given occasion to witness the ease with which he met the strenuous technical demands required in their interpretations.

The Mendelssohn concerto was played superbly, and the tone produced by the player was again of that beautiful rich and round timbre which was so strongly evident in his former performances.

The accompaniments were played by Blanche Bloch, a cousin of the violinist. Her work was sympathetic at all times, and was a pleasing addition to the enjoyable concert.

Serenade.

O lady fair, this tropic night, a dream shall make for thee,
A dream of dusky, velvet night, of moving, murmuring sea,
Of perfumed shore, and soft low wind, of shadowed leaves wide flung,
Of purple sky, and snow-white bloom, a red gold moon, low hung,
And drifting over sea and shore, with love its only theme,
Wild music pulsing like my heart; ah, dream, sweet lady, dream.
—Pulitzer's Magazine.

Reinald Werrenrath's Many Dates.

Reinald Werrenrath is not one of the singers who can complain of a dearth of dates this year. Since the beginning of his season at the Worcester Festival and his New York recital, both of which occurred in October, he has filled the following engagements:

MacDowell Club, New York City, recital.
Wells College, Aurora, N. Y., recital.
Worcester, Mass., Steinert Series.
Springfield, Mass., Steinert Series.
Providence, R. I., Steinert Series.
Portland, Me., Steinert Series.
Mendelssohn Club, Chicago, Ill.
Union Club, Cleveland, Ohio.
Culver Military Academy, Culver, Ind., recitals with Florence Hinkle.
Mount Union College, Alliance, Ohio, recital.
Fredonia Music Club, Fredonia, N. Y., recital.
Ansonia, Conn., recital.
Cecilia Society, Boston, Mass., Chadwick's "Noel."
Harvard Musical Association, Boston, Mass., recital.
Wallace Hall, Newark, N. J.

The above engagements were filled before Christmas. Among the appearances for which this popular baritone is scheduled after January 1 are:

Bridgeport, Conn., recital.
Boston, Mass., recital with Beatrice Harrison.
Lowell, Mass., "Fair Ellen" and "Tale of Old Japan."
New York University, recital with Florence Hinkle.
Columbia University, N. Y., recital.
Outlook Club, Montclair, N. J., recital.
Ottawa, Canada, Choral Society, "Erl-King's Daughter."
Ann Arbor, Mich., Festival "Caractacus."
Syracuse, N. Y., Festival "Tale of Old Japan."

Gannon and Wimberly Score Success.

Rose Lutiger Gannon, the well known contralto, has been giving some recitals in the West this fall with great success, assisted by Fred W. Wimberly, head of the Wimberly School of Music, of Jamestown, N. Dak., who is a splendid pianist. Mrs. Gannon spent part of the summer at the Thousand Islands coaching on new programs for this season's recitals. No artist before the public spends more time and thought on preparing programs than does Mrs. Gannon. Consequently her recitals are instructive



FRED W. WIMBERLY.

and highly pleasing, and she is called upon constantly to fill re-engagements in the same cities year after year.

Mrs. Gannon is a firm believer in giving the public the latest novelties as well as the well known standards.

Arthur Alexander's Salon.

The three receptions held by Mrs. Alexander, a native of Portland, Ore., at her husband's residence studio, 14 Rue Raynouard, are counted among the very smartest of Paris society musical affairs. Arthur Alexander never fails to give to his wife's guests liberally of his art, which is as great as it is delightful. American society in Paris is especially fond of thronging the delightful rooms. Among recent guests were, Mrs. Townsend, of Washington; Mrs. Thayer, of Philadelphia; Lady Cunard, Mrs. R. Cottenet, of New York; the Dowager Grand Duchess of Mecklenberg Schwerin, the Grand Duke Boris, M. Saint-Saëns, Mme. Lefevre and His Eminence the Cardinal.

Professor Wendel is leading a series of successful philharmonic concerts in Bremen.

We offer, for the season 1914-15, a most carefully selected list of artists and virtuosi, all of whom in their own particular line of art stand in the very front rank.

The list includes, among others, the following:

PIANISTS

MR. FERRUCCIO BUSONI, third tour under our management. From October 1st, 1914 to February 1st, 1915.

Mr. Max Pauer, second tour under our management. From January 1st, to June 30th, 1915.

Miss Myrtle Elvyn, the American pianist. Second season under our management.

New—**Miss Nora Drewett**, of Berlin, native of Ireland.

New—**Miss Vida Llewellyn**, of Berlin, native of Chicago.

VIOLINISTS

New—**Herr Willy Burmester**, first visit since 1898.

Miss Vera Barstow, the American violinist. Second season under our management.

VOICE

Mme. Marie Rappold-Berger, Prima Donna, Metropolitan Opera House. Third season under our management.

New—**Mlle. Alice Verlet**, French Colorature and Dramatic Soprano. Prima Donna Paris Grand Opera, Paris. Opera Comique, Monte Carlo, Brussels, etc. Recitals and Concerts.

New—**Baroness Signé von Rappe**, Swedish Soprano, Prima Donna Stockholm and Vienna Operas.

New—**Mrs. King Clark**, of Berlin, native of Lincoln, Nebr. Mezzo Soprano, who has become famous in Europe.

Miss Helen Stanley, the delight of her American audiences. Prima Donna Wurzburg, Chicago, Montreal Operas. Second season under our management.

Mr. Theodore Harrison, of Philadelphia, Baritone, who became famous in Europe.

Mr. Arthur Alexander, the celebrated Paris tenor, a Californian, who sings to his own accompaniment, and ranks very high.

Rudolf Berger, leading tenor of the Berlin opera, engaged for the New York Metropolitan Opera, N. Y.

Mrs. H. H. A. Beach, the Boston composer, in Orchestral Concerts and Recitals of her own works. Special engagement for 30 dates.

Concert Direction M. H. Hanson, 437 Fifth Avenue, N. Y.

CHICAGO ORCHESTRA PLAYS NEW COMPOSITION.

First American Hearing of Casella's "Italia" Rhapsody—Boy Chorists to Assist at "Parsifal" Performance—American Composers Represented on Civic Music Association Programs.

Chicago, Ill., December 27, 1913.

The Chicago Symphony Orchestra presented the following program at its eleventh concert of the present season on Friday afternoon and Saturday evening, December 26 and 27:

Overture to Der Freischütz.....Weber
Symphony No. 4, E minor, op. 98.....Brahms
Concerto for cello, D minor.....Lalo
Rhapsody, Italia, op. 11.....Casella

The Casella rhapsody, "Italia," op. 11, had on this occasion its first performance in America. The work was played with great virtuosity by the orchestra. It is built on popular Cecilian folksongs, already well known by constant hearings in cafes and restaurants and other places where that kind of music is in demand. It is, however, well orchestrated. The soloist of the day, Jean Gerardy, the Belgian cellist, played exquisitely the Lalo concerto in D minor. Gerardy plays not only with a remarkably sure technic, but also with grace and delicacy. He draws from his instrument a tone smooth, large and mellow, and all the melodies of the Lalo concerto were brought out beautifully. Mr. Gerardy after many recalls granted an encore, the Bruch "Kol Nidrei" being the added number.

At the "Parsifal" performance on January 11, fifty boys from St. Bartholomew's Episcopal Church will sing the Angel Chorus. The same choir appeared at two perform-

ances given by the Metropolitan Opera Company in Chicago in 1909-1910. C. Gordon Wedertz drills this choir.

John J. Hattstaedt, president of the American Conservatory, was unanimously elected chairman of the Sub-Division on Education at the annual election of the Chicago Association of Commerce.

Julia R. Waixel, the well known New York accompanist and coach, formerly of Chicago, was in our city during the Yuletide and took advantage of her visit to pay a call to the Chicago office of the MUSICAL COURIER. Mrs. Waixel, who had not been in Chicago in eight years, was surprised to see the progress of the city not only commercially, but musically as well.

Julia Claussen will appear as soloist at the next Tiffin musicale at the Blackstone Hotel on Monday morning, January 5. Mme. Claussen will be assisted by Edith Clyde, harpist.

John J. Hattstaedt, Allen Spencer, Adolf Weidig, Arthur Olaf Anderson, all of the American Conservatory, have gone to Cincinnati to attend the National Music Teachers' Convention. Mr. Spencer is vice president of the Association.

Nella Bosen, soprano, a pupil of Theodore S. Bergey, of the Bergey Chicago Opera School, sang with much success a group of operatic arias at the Evanston Opera House on Saturday evening, December 20.

American composers were represented on both programs given Sunday by the Civic Music Association. At Sherman Park, Mr. and Mrs. Herbert Butler played Rossetter G. Cole's sonata for violin and piano, a composition melodically pleasing and technically satisfying. At Hamlin Park the Columbia School Chorus, conducted by Louise St. John Westervelt, sang "Night in the Forest," by A. Cyril Graham. This chorus is taken from the cantata "The Poet and Dryad," libretto by Harriet Edgerton, music by Mr. Graham. The cantata was given last summer as part of the MacDowell Pageant at Peterboro, N. H., when Mr. Graham conducted the chorus and orchestra and Mrs. Edgerton was a guest of honor.

The third of a series of Metropolitan Artists' Course, given under the direction of Ernest K. Briggs, will be given at the Fine Arts Theatre on Sunday afternoon, December 28, with Anita Carranza, soprano, and Sallye Leake, pianist, assisted by Elizabeth Harting, violinist, as soloist.

The first pupils' recital by students of Mr. and Mrs. Herman Devries will take place in the Fine Arts Theatre on Monday evening, December 29. Among the students who will be heard are: Anita Chapman, Madeline Carroll, Gabrielle Claus, Mabel Cox, Mrs. Hildreth Hamon, Mrs. Hochstetter, Lillie Goodall, Mrs. Lochner, Hazel Magee, Hazel Eden Mudge, Irma Murphy, Mrs. J. Smale, Martha

Thomas, Mrs. von Wurmer, Marie Yahr, and Dan S. Denton, Louis Klebba, Charles Rouse, Dr. Alexander A. Shere, J. J. Mathews, Boris Tornusky, Harry Thompson and Montgomery White.

Christmas was enjoyed by having the maid clean our piano with the well known Orient polish (made in Kansas City, Mo.), presented to us on our recent Western trip. The agent's promises were vindicated, for the polish really makes our instrument look like new with a shiny coat of varnish which we thought was gone forever.

William Beard, baritone, will be the soloist at the tenth Sinai Orchestral Concert, to be given Sunday evening, December 28, at Sinai Temple. He will sing "An Jenem Tag," from "Hans Heiling," by Marschner, and a group of songs. The orchestra, under the direction of Arthur Dunham, will play the overture, "The Life for the Czar," by Glinka; fantasia from the opera "Manon Lescaut," by Puccini; suite, "Poetic Scenes," by Godard; "Dance of the Wooden Shoes," from the suite "In Holland," by Kriens.

Frances Alda, soprano of the Metropolitan Opera Company, will make her first appearance in song recital in Chicago at the Studebaker Theatre, next Sunday afternoon, January 4, under the direction of F. Wight Neumann. Gutia Casini, the young Russian cellist, who appeared last season with Mme. Sembrich, will assist Mme. Alda, and Frank la Forge will be at the piano.

Manager Charles L. Wagner was a visitor at the Chicago office of the MUSICAL COURIER this week.

Charles W. Clark's Big Tour.

Charles W. Clark, the noted baritone, who is now touring America, will travel from coast to coast before this tour is terminated. He is having a busy time, appearing



CHARLES W. CLARK.

four or five times a week in recital, oratorio and filling other concert engagements booked in between. He will have sung forty times before the beginning of February, when the first part of his tour ends.

Mr. Clark has reserved most of February and March for teaching, and will have a studio during those two months in the Auditorium Building, Chicago. After that Mr. Clark starts out on the road again and is solidly booked four times a week till June. He then returns to Paris, but starts out again almost immediately to fill concert engagements in Europe, where he is as well known as in America, having appeared frequently in England and in every country on the continent, including Spain. He is as much sought after by the great orchestral and oratorio societies in Europe as he is in this country—which is a rare honor for an American.

Among the songs which have won the most applause during this present tour are Campbell-Tipton's "Fool's Soliloquy" and Frances Wyman's "Absent" and "Sun." Campbell-Tipton is recognized as one of America's leading composers, and his "Fool's Soliloquy" is a splendidly inspired piece of writing, classical in form and design, yet easily "understood of the people." It deserves the success it has won, yet one cannot but feel that much of this success is due also to Charles W. Clark's inimitable interpretation of it.

FRANCES INGRAM
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Giorgini Interested in Photography.

Aristodemo Giorgini, tenor of the Chicago Grand Opera Company, told a representative of the *MUSICAL COURIER* recently that besides being a singer he is also well versed in the art of photography. Mr. Giorgini showed the representative ten or twelve cameras of different dimensions and said that his most enjoyable pastime was to take his kodak and photograph beautiful scenery. Sig. Giorgini handed the *MUSICAL COURIER* representative many inter-



ARISTODEMO GIORGINI,
Tenor, Chicago Opera Company, as the Duke in "Rigoletto."

esting snapshots, which will be reproduced later on in this paper.

The accompanying picture shows Tenor Giorgini in one of his best roles, the Duke in "Rigoletto," in which he is winning much success with the Chicago Opera Company.

Tina Lerner with Warsaw Philharmonic.

Tina Lerner, the Russian pianist, appeared recently as soloist with the Warsaw Philharmonic Orchestra under Alexander Birnbaum, scoring a triumph, as the appended notices from important papers show:

Tina Lerner is without question a most unusual artist. She played the Tchaikowsky concerto, which gave her the opportunity of showing the many sides of her wonderful art. Her technic is developed to a phenomenal degree. Not only do her fingers perform marvels of execution, but octaves and chords are played with lightning like rapidity without a note being lost or a wrong one struck. She gave the concerto its proper mood. Of particular mention should be her performance of the first movement. Her success was very great.—*Kurier Warszawski*, November 8, 1913.

Tina Lerner is indeed an artist of the first rank. Her playing is virile, expressive and clear. Her touch is many colored and capable of many nuances; passages under her fingers are brilliant or like "strings or pearls," and she plays octaves with great ease and speed. With this wonderful equipment she has a very developed sense of rhythm and is musical. The difficult Tchaikowsky concerto, which demands so much strength, she played with ease and great dash. From both technical and musical sides the performance was magnificent and left nothing to be desired. Her success with the public was a most extraordinary one.—*Przegląd Codzienny*, November 8, 1913. (Advertisement.)

Van der Veer's Engagements Many.

Nevada van der Veer returned last week from her "Steinert Course" tour, comprising concerts through New England cities, notably Worcester, Portland, Providence and Springfield where she had gratifying success. She is in demand for "The Messiah," having that broad style necessary for oratorio singing, a recent date for the same being at Troy, N. Y., December 17. Brooklyn, N. Y., heard her December 18 in a concert (Academy of Music) of the Ladies' Choral Club, Alfred Y. Cornell, conductor. Some press notices covering these appearances follow:

Nevada van der Veer sang "D'un prison" and "Blackbird Song," by Scott, as well as an encore number. Her voice is a warm sympathetic contralto of splendid range, capable of much expression. She won her audience from the beginning.—*Worcester Gazette*.

Mme. van der Veer's fine contralto and sterling artistry were well in evidence in songs by Panizzi and Scott, both sung in admirable style. She displayed much finish in phrasing, nuance, and sang with musical intelligence.—*Worcester Daily Argus*. (Advertisement.)

The Success of FRANZ EGENIEFF

in St. Louis, Buffalo, Pittsburgh, Omaha, Utica, Erie, New York, and other cities, is shown in the press notices which have already been published. The following telegram and press notices attest to his recent success in Toronto:

(TELEGRAM)

Toronto, Ontario, December 12, 1913.

M. H. Hanson, 437 Fifth Ave., New York:

All Toronto talking about Egenieff's wonderful success last night. Greatest treat since the Arena Festival last year. The combination is compared to Wullner and Bos. Never such enthusiasm in Foresters' Hall. Personally I was impressed with them both and look forward to arranging a return date.

THOMAS H. GEORGE

(Press Notices of the Appearance)**MAIL AND EMPIRE:**

The first new vocalist of importance to be heard in Toronto this season gave a recital at the Foresters' Hall last night. Franz Egenieff, of the Berlin Royal Opera, is a newcomer to America as well as to this city, so that the large sized audience of music lovers must have been very gratifying to those who brought him to this community, which has a reputation for showing interest only in the artists who come here with reputations of long standing. Although Mr. Egenieff is connected in his own land with the Royal Opera, he proved to be a lieder singer of rare excellence. He has a baritone voice of rich and pleasing quality, the lower register of which is warm and really beautiful.

The program was a well selected one, every one of the four groups containing interesting numbers. Mr. Egenieff opened with four of Hugo Wolf's songs, which served to display the pleasing quality of his voice. "Belshazzar" (Schumann) in the second group, was a splendid piece of interpretation, and the dramatic treatment of the artist created a profound impression. The delicacy of his handling of "Provençal Lied" (Schumann), which followed, completely established him as a singer of fine discretion. It was in his English songs that Mr. Egenieff showed his ability to interpret in a manner that conjured up his subject as vividly as a picture. "The Three Comrades" (Hermann) seemed almost to be acted, so striking was the manner in which the singer pictured sorrow, pain and death. A little later in the evening, he showed another side of his art by the tenderness with which he gave Arthur Foote's beautiful little "Irish Folk-song." The proper sense of languor was indicated in "The Lotus Flower" (Pataky), a song that cannot be described as overly interesting, while Foote's "On the Way to Kew" showed his lightness of touch. Two points about his singing must have won special comment from everybody in the hall. The perfection of his breath control was an object lesson for vocalists, while the manner in which he enunciated his English songs proved a delight, after hearing so many singers who cannot be understood, even though English is their native tongue. Mr. Egenieff made every word plain, and there was scarcely a trace even of accent. He gave a recital that was in every respect a satisfying one.

The accompanist of the evening was Jeno Kerntler, who added greatly to the success of the singer by the insight with which he gave his instrumental support, especially in bringing out the beauties of the German songs. The program contained one little lyric, "Farewell," composed by Mr. Kerntler, and he also contributed two piano selections, "Papillons" (Schumann) and "Scherzo" (Strauss).

TELEGRAM:

Franz Egenieff, of the Berlin Royal Opera, a newcomer to America, gave a recital at the Foresters' Hall last night at which a large number of music lovers attended. Possessed of a rich baritone voice, Mr. Egenieff proved to be a lieder singer of rare excellence.

The artist opened the program with four of Hugo Wolf's songs, which served to display the pleasing quality of his voice, and in his rendition of "Belshazzar" (Schumann) he created a very favorable impression. Such songs as "The Three Comrades" (Hermann), Arthur Foote's "Irish Folk-song," "The Lotus Flower" (Pataky), "On the Way to Kew" and his rendering of the aria from "Tannhäuser" displayed a wonderful variety of interpretation and many sides to his art.

WORLD:

A fine program of vocal and instrumental selections was presented by Franz Egenieff, of the Berlin Royal Opera, and Jeno Kerntler at Foresters' Hall last evening.

Mr. Egenieff sang two groups of German songs and two in English. From the beginning he was a favorite with his audience, and was recalled after each number. He has a voice of fine compass and range, and in his second group proved his right to operatic distinction.

Mr. Kerntler is a perfect accompanist and a pianist of marked ability. He played "Papillons" (Schumann) and "Scherzo" (Strauss), in both of which his artistic temperament added greatly to the musical interpretation. He was heartily applauded after his selections.

NEWS:

Possessed of a rare baritone voice of rich and pleasing quality, Franz Egenieff established himself as a vocalist of compelling power in his first recital in Toronto at Foresters' Hall last evening. Although connected with the Berlin Royal Opera Company, and well capable of dramatic expression, it was in his German lieder and a group of light English songs that Mr. Egenieff won his greatest ovation.

Opening with four numbers by Hugo Wolf, the baritone scored an instant triumph, his fine resonant voice stamping him as a vocalist of importance. His excellent interpretation of Schumann's "Belshazzar" and dramatic power in Loewe's "Der Noeck" called for an encore to which he responded with "The Star of Evening" from "Tannhäuser." In his group of English songs Egenieff won his greatest success. His enunciation was perfect, and with scarcely a trace of accent. Every word could be understood with ease. The tender beauty of Arthur Foote's "Irish Folk-song" was well brought out, while his light rendition of "On the Way to Kew" (Foote) and the dramatic tenor of Hermann's "The Three Comrades" added much to a program that was wholly delightful.

Jeno Kerntler revealed himself, not only as a great accompanist, but a pianist of temperament and technical perfection in his solo numbers, Schumann's "Papillons" and Strauss' "Scherzo."

GLOBE:

The song recital of Franz Egenieff, the popular baritone of the Berlin Royal Opera, at Foresters' Hall last night was attended by an audience that represented Toronto society and critical lovers of music. Mr. Egenieff introduced himself by singing four numbers by Wolf, in German words, which he rendered with a fine, resonant voice and excellent interpretation. He was at his best, however, in his second group. In the first two measures of which, Loewe's "Der Noeck" and Schumann's "Belshazzar," he revealed dramatic power and a great range of tone coloring. As a response to the enthusiastic demand for an encore, he gave "The Star of Evening," from "Tannhäuser," admirable in its smoothness of phrasing and adjustment of tone. Later in the evening he gave seven songs in English, by Pataky, Hans Hermann, Kerntler, Arthur Foote and Hugo Kaun. These were all graphically rendered, according to their special style and sentiment, and in regard to expression were illuminative and appealing. Jeno Kerntler, who proved himself to be a delightful accompanist at the piano, gave as solos Schumann's "Papillons" and Strauss' "Scherzo." He won a favorable verdict from the audience by virtue of a neat technic and a temperamental play of fancy that removed his interpretations from the domain of the conventional.

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BOSTONIANS HEAR TWO NEW WORKS PERFORMED.

American Premiere of Florent Schmitt's Setting to Forty-seventh Psalm and First Boston Rendition of Chadwick's "Noel"—Mozart Concerto for Flute and Harp Proves Thin and Bore some to Symphony Audiences—"The Messiah" Sung by Handel and Haydn Society.

Boston, Mass., December 27, 1913.

A first performance in America of Florent Schmitt's musical setting to the Forty-seventh Psalm, preceded by a first performance in Boston of George Chadwick's "Noel," a Christmas pastorate, were the items comprising the program of the Cecilia Society concert, Dr. Mees, conductor, at Symphony Hall on Thursday evening. Whether the Schmitt work will take its place as a permanent choral masterpiece, or whether it will, after a period of temporary triumph, sink into oblivion, is a matter of conjecture which time alone will tell. Meanwhile, however, it affords food for interesting discussion and argument, since this work is decidedly one over which there can be two opinions. While some may thrill over the magnificence and impressive grandeur, the originality and intense conviction of its musical expression and the marvelous manner in which the composer wields the huge tonal masses of his creation, others, though responding to the excitement of the moment, may consider the barbaric realism and frenzy of this work as produced by purely mechanical means and without true musical inspiration. Unfortunately there were hampering circumstances in the performance which prevent a really fair judgment, since the Cecilia chorus was not only numerically insufficient for this work, but insufficiently rehearsed in the score as well. The fifty players from the Boston Symphony Orchestra labored valiantly and even brilliantly, but there too added numbers would have helped matters. The one feature that could not have been bettered in this performance was Mme. Sundelius' singing of the soprano solo. It was a superb and masterly bit of vocalism. Preceding the Schmitt tour de force, Mr. Chadwick's "Noel" commanded admiration for its skillful musicianship and poetically imaginative vocal expression. The soloists in this work were Marie Sundelius, soprano; Bertha Cushing Child, contralto; William Wheeler, tenor, and Reinald Werrenrath, baritone. Among these, the clear vibrant beauty of Mrs. Sundelius' tones and her finished artistry were conspicuous. Mr. Werrenrath, though hampered by a severe cold, yet displayed his sterling musicianship and fine quality of voice in the baritone solo "I Was a Foe to God," while Mr. Wheeler made, both vocally and artistically, impressive the solo allotted the tenor. John Marshall played the organ part in both works most capably, and the members of the chorus did some beautiful work in the "Noel."

Maggie Teyte's recital of modern songs at Jordan Hall on Thursday afternoon, in which she had the assistance of Kurt Schindler at the piano, was interesting. There were songs modern and ultramodern, for the most part unfamiliar, though the names of the composers were in many cases well known. Miss Teyte favored no particular nation, since music of the French, Debussy, Hue, Chabrier and Roussel, the Italian Zandonai, the American Carpenter, the Russians, Moussorgsky and Stravinsky, the Pole Szymanowski, and the Germans, Wolf and Bleichmann, found impartial recognition. Kurt Schindler was represented on the program by his "Suffrage Song" "Marian," which

clothed in music of fitting character the delightful verses of George Meredith.

An after the concert party was given on Thursday evening by Mr. and Mrs. Sundelius at their charming home, when the guests included Mr. and Mrs. Cook, of Worcester Festival fame, and their two sons, William Wheeler, Reinald Werrenrath and friend, Mr. Fales, Mabel Daniels, Mrs. Dudley Fitts and Mr. and Mrs. Romeo Frick.

Reinald Werrenrath sang for members of the Harvard Musical Association on Friday evening, December 19. Mr. Werrenrath gave by request the same program as that presented at his New York recital, which aroused unusual interest.

The Boston Symphony Orchestra concerts of the current week offered the appended program: Symphony in E minor, No. 2, Rachmaninoff; concerto for flute and harp, Mozart; overture, "Sea Calm and Prosperous Voyage," Mendelssohn. Rachmaninoff's symphony was given a notable performance, one which increased the interest of the music, and Mendelssohn's familiar overture gained new distinction through Dr. Muck's treatment of it. Mozart's flute and harp concerto, though admirably played by Mr. Maquarre and Mr. Holy, both masters of their instruments, quickly became bore some in its tinkly triviality.

Boston, Mass., December 27, 1913.

A Christmas week lull in the concert halls afforded welcome leisure to artists and concertgoers alike for the more personal distractions of these festive days. Musical events this week, therefore, were confined to the annual "Messiah" performances by the Handel and Haydn Society on the Sunday and Monday nights preceding Christmas, and the symphony concerts on Friday and Saturday following it.

The Sunday night performance of Handel's perennial and yet unhackneyed "Messiah" marked the 128th presentation of this work by the Handel and Haydn Society. The soloists on this occasion were Grace Kerns, soprano; Adelaide Griggs, contralto; William W. Hicks, tenor, and George H. Downing, bass. On Monday night the soloists were Wilhelmina Wright Calvert, soprano; Christine Miller, contralto; William Pagdin, tenor, and William Hinshaw, bass.

The many friends of Frank L. Waller, the popular young pianist of the Boston Opera Company, will be glad to learn that he has quite recovered from his recent serious illness and is back at work again. Mr. Waller was suddenly taken with appendicitis at the close of a long concert tour in which he accompanied Evelyn Scotney-White and Howard White, of the Boston Opera Company.

Jessie Davis' large class of piano pupils this season has necessitated her employing Hazel Coyle, one of her talented pupils, as assistant for the beginners and younger students.

Roland Hayes, tenor, and Anna Cambridge, soprano, both pupils of the Hubbard studios, sang with splendid success in a recent performance of "Gallia" and "The Seven Last Words of Christ," given at Northfield, Mass.

A quartet of singers from the Boston Opera Company, Myrna Sharlow, soprano; Cara Sapin, contralto; Alfredo Ramella, tenor, and Arnaldo Neumarker, baritone, helped brighten Christmas Day for the prisoners at the Charlestown Navy Yard, where they gave a much appreciated concert.

Two compositions heard here for the first time at the Boston Symphony Orchestra concerts of this week were Ravel's "Ma Mere l'Oye" ("Mother Goose"), five children's pieces composed originally for piano (four hands), and later made into an orchestral suite, and Juon's "Watchman's Song," fantasy on Danish folksongs. Of these the Ravel music showed delicacy and skill in treatment and no little imaginative beauty and poetic fancy. The Juon work was much less interesting, the development of its subject matter being commonplace and unoriginal. Humperdinck's prelude to "Hansel and Gretel," Berlioz's overture to "Rob Roy" and Mendelssohn's concerto for violin, played by Mr. Noack, of the orchestra, with smoothly polished style, clarity and fine musicianship, were the remaining numbers of the program.

BLANCHE FREEDMAN.

Time to Quit.

"You are drinking too much at this ball."
"That is because my girl is flirting with other fellows. But I'll make her jealous. Did you see me talking to yonder tall dame?"
"I saw you talking to a piano lamp."—Louisville Courier-Journal.

Music in the Farm Home.

[From the Galveston Daily News.]

After the absolute necessities, there is probably nothing in the home on the farm, or in the city, for that matter, so conducive to the happiness and contentment of its inmates as music. So plainly is this evident, and so universally conceded, that one might, with some show of cogency in his argument, assert that music is of itself a necessity as well as a joy—indeed, a comfort, too. Certain it is that in a family where there are members blessed with musical talent there is an attraction for the home that does not exist in the absence of music. The lack of musical talent has, in this present age, however, been in great measure overcome through inventive genius, for although there may not be those in a family who are gifted with both the talent and the desire to make music, the mechanical devices for making music now obtainable are both numerous and satisfactory. And not only are they satisfactory in the manner in which they render the numbers played, but it is possible to have the classic productions of the century produced with absolute correctness as to melody and technique. Where mechanical attachments are not used this is not possible except in extremely few families, for extraordinary indeed is the amateur musician, on whatever instrument he may play, who is capable of rendering the world's greatest gems of classical music. With the player piano one may buy every piece of music, whether classical or ragtime, and this mechanical musician will render it for him with perfect technical expression. At the same time, these wonderful instruments—and they are certainly wonderful—may be changed in a moment to be played by a pianist. Thus is the home doubly blessed which has one of these great instruments within its walls—it plays anything offered it, and is ready at any time to give way to the talent of any musician who may be present, or for practice by the beginner.

And the player piano is not the only musical instrument with appealing merits. The various talking machines not only do "talk," but they sing, or render with amazing correctness and musical intonation the songs sung by the world's greatest human songbirds, and in addition will reproduce with faithful and remarkable exactitude the beautiful instrumental productions, not only of single instruments, but of orchestras and bands. Indeed, these wonderful instruments make it possible for a family to enjoy any evening, or, in fact, at any time, a lecture or recitation, vocal renditions by any of the world's most noted singers and a concert by a great musical organization in the form of a band or orchestra.

We are rather inclined to the belief that few people realize to their full value the capabilities of these great musical contrivances and their effectiveness in adding to the pleasure and attractiveness of any home, whether in city or country. For the same outlay in money it can scarcely be gainsaid that there is no other attraction that can approach in any reasonable degree a musical instrument, especially one which is so capable of interesting, instructing and entertaining not only the members of a family, but all who appreciate music and the other entertainments they afford.

Try Music on Bugs.

Jeanette de Long, entomologist, has tried phonograph or "canned" music on insects, with the following results: The California beetle cannot stand music. It kills it. Three playings of a slow piece like "Home, Sweet Home" put it out of misery, but ragtime will kill the bug in a few bars. The deadly tarantula falls into a stupor. Butterflies are not affected. The bumble bee flies into a nervous fit. Wasps get wing paralysis and are unable to fly again, though otherwise unaffected. Worms try to crawl nearer the phonograph horn, as though pleased.—Pasadena News.

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BOSTON NEW YORK

A REMARKABLE ARTIST.

Gutia Casini, the Young Russian Cellist, Makes Profound Impression upon Audiences and Critics Both in United States and Canada.

Among the extraordinary young cellists who are making a profound impression upon United States and Canadian concert audiences this season, is Gutia Casini. Casini may be said to have been discovered by Frank la Forge, the distinguished American composer pianist, with whom he is now touring.

It was a year and a half ago that Mr. la Forge heard the cellist play the Klengel concerto at his examination at the Leipzig Conservatory, and the pianist became so deeply interested in the remarkable genius of the young Russian that he recommended him to Mme. Sembrich when she was engaging artists for her tour. He was brought by her from his home at Wilna, Russia, and both Frank la Forge and Mme. Sembrich have been congratulated over and over again upon their discovery of so inspired a musician as this young Russian has proven himself to be.

Casini is not yet eighteen years of age, but is already one of the world's leading cellists. His technic is stupendous, and even the greatest difficulties are encompassed with the utmost ease; but from this remarkable technic Casini's tone has suffered in not even the smallest degree, being deep, full and luscious, and he shows the same brilliant inspiration and musicianship in the playing of legato melodies as he does in bravura passages.

Mr. Casini is touring America, for the second time, this season with Frances Alda and Frank la Forge, and the press notices which follow bear striking and unquestionable testimony of the genuineness of his success:

SAN FRANCISCO CONCERT.

Every one of our readers knew before reading this review that Sembrich was the greatest coloratura soprano of the day. Every one of our readers was aware of the fact that La Forge was the greatest accompanist we have ever heard in San Francisco and a composer of superior attainments. But none of our readers knew that in Gutia Casini a real cello genius had been discovered. This seventeen year old musical wonder nearly took our breath away when he began to draw his bow across the strings and pulled a tone that was exquisitely smooth and velvety without lacking strength and vigor. His technic is simply wonderful. His nimble fingers raced up and down the finger board with a velocity that was astounding and an accuracy that was thrilling in its ease and limpidity. Nothing seemed too difficult for this young genius. Double stops, spiccato passages, harmonics and rapid runs were all the same to him. He simply laughed at them. We honestly believe, and we make this assertion with every particle of deliberation, that Gutia Casini will surely become the leading cellist in the world, and unlike other cellists he will draw audiences, for he possesses the tone of Mischa Elman with the poetry of a Fritz Kreisler.—Alfred Metzger in Pacific Coast Musical Review.

Gutia Casini has been naturally gifted with genius to hold an audience spellbound with his work. He has a sixth sense of discrimination in values, his bowing is extraordinary, and his left hand is extremely supple.—Los Angeles (Cal.) Tribune.

Too much praise cannot be given the young cellist Casini, who with the face of a boy and the stature of a man draws from his instrument a tone of melting beauty and displays a technical skill that augurs big things for him in the future. Modest in manner, but playing with the surety and poise that bespeak the master, he charmed his audience.—Portland (Ore.) Telegram.

Casini with his cello, is a marvel, his careful technic and fine musical feeling finding expression in wonderfully mellow tones and sympathetic handling of the composer's theme.—Seattle (Wash.) Sun.

A pure, beautiful tone, a technic that is free and clean and filled with suggestions for other cellists and an understanding that makes him a true artist, are Casini's attributes.—Cleveland Leader.

Experience will most likely develop Casini into the leading cellist of the world.—San Francisco Bulletin.

Casini is not a virtuoso of the cello, he is something much finer, he is a cello vocalist.—San Francisco Examiner.

A MASTER CELLIST.

Gutia Casini, cellist, was indeed a delight. His playing was free from excess and affectation. The tone in his slow movements was perfect in its persuasive tenderness and it was in such passages that he showed himself completely responsive to the mood of the music. With his technically ripe, virile and withal poetically beautiful tone, he impressed the audience in the most forcible manner, which added to his dignity and elegance, proved all to be monumental in his art. His legato seemed practically matchless and his bowing always broad and virile. This youth, for he is still a very young man, can well be looked upon to be one of the greatest artists of our day.—Reading Telegram.

The cellist, Gutia Casini, proved to be one of the very greatest features of the evening's program. He made a profound impres-

sion by his masterly reading of his numbers.—Cincinnati Times-Star.

No one who heard young Casini last night can doubt that we have heard the coming cellist, the master that is to be.—Denver Times.

CASINI A WIZARD.

The playing of Gutia Casini, who has created so much wonderment by his wizardry, was received with all the enthusiasm due it. No greater cellist has ever been heard in this city.—Williamsport Gazette-Bulletin.

Especial interest was centered in the young Russian cellist, Gutia Casini, who but a mere lad is nevertheless a genius. He is really a great virtuoso and an interpreter of poetic insight and musical feeling.—Grand Rapids Press.

Gutia Casini, the Russian cellist, displays ability which approaches genius. His technic is wonderfully ample and he has justly been called "the Elman of the cello."—Williamsport Sun.

It was well that Gutia Casini was placed first on the program, because he had power to quiet the throng. It was said by Poe that Israfel played so well because he had heart strings on his lute. It may be so. But scarcely could Israfel have played better on his heart strings than Casini did on the strings of his cello.—Salem Statesman.

Gutia Casini, a remarkable young cellist, an artist to the tips of his fingers, played for the first time in Boston. His finger



GUTIA CASINI.

technic is of uncommon facility, his bowing is impeccable in articulation, his tone has a noble sonority. Mr. Casini is a master of the virtuoso's tricks, particularly of harmonics, and he sings a sustained phrase in a highly poetic manner.—Boston Globe. (Advertisement.)

Alice Verlet in London.

What discriminating London thinks of the popular French soprano, Alice Verlet, may best be judged from a perusal of a few press opinions reproduced below. It may be remarked that only four years have elapsed since Mlle. Verlet first faced an English audience at Albert Hall, where on that memorable afternoon of March 22, 1909, nearly 11,000 assembled in the great auditorium. Concerning that occasion the London papers remarked as follows:

Alice Verlet, of the Paris Grand Opera, made her appearance at the Royal Albert Hall yesterday and instantly won the favor of the large audience by her admirable singing. The public of today is more ready to express approval of coloratura singing than it was ten years ago, and of that branch of the vocal art—a branch that is in every way legitimate—its knowledge has of late been greatly extended. Mlle. Verlet is, however, something more than a soprano singer with a command of high notes, even though her range, as she indicated yesterday, comprises the F in alt, for she has a voice of singular beauty and of even quality. Its production is perfect in its ease; there is a freedom from the distressing

artificial vibrato and from disagreeable qualities; every note has charm and every note rings true and musical. So much warmth of tone has not been heard in a soprano voice for some time; and, in fact, with the exception of Mme. Patti and Mme. Melba, no voice of exactly the same quality has been heard in this country for a long period. Mlle. Verlet's contributions were many, but not too many for the audience. She first sang "Ah! fors e lui" from Verdi's "La Traviata" not only with vocal perfection, but with an immense depth of expressiveness. She sang the E flat in alt in the cadenza, and, in response to the applause, delighted the audience by singing Tosti's "Good-bye" in excellent English. . . . Her other solos were "Caro nome," from Verdi's "Rigoletto," in which the wonderful expressiveness of her singing was made clear, and the waltz song from Gounod's "Romeo and Juliet," and in these again charmed her audience by the beauty of her voice and the distinction of her method. The London Symphony Orchestra accompanied her.—London Morning Post, March 22, 1909.

Alice Verlet made her first appearance before an English audience at the Albert Hall yesterday afternoon.

She is prima donna of the Paris Grand Opera, and has sung before the King at a special command performance at the Elysee Palace, and before the Kings of Spain and Sweden at the gala performances which were given at the Grand Opera in their honor.

Her wonderful singing and her effective personality drew spontaneous applause from the large audience that had gathered to hear her yesterday.

Indeed, it was evident from the moment when the first notes of "Ah! fors e lui" from Verdi's "Traviata" rang through the great building, that there was gold of the purest in Mlle. Verlet's voice, which is a dramatic soprano, rich and steady in tone, used with consummate art.

Her manner of surmounting the difficult runs and turns that embellish Verdi's beautiful air was remarkable for its ease and brilliance, ending on E flat in alt.

Such was the enthusiasm which greeted the singer's efforts, that she was compelled to respond with Tosti's "Good-bye." Nor was this the only encore she gave, for after giving Verdi's "Caro nome" and the waltz song from Gounod's "Romeo and Juliet," the prima donna, besides being recalled twelve times, was compelled to sing again.—London Daily Express, March 22, 1909.

Alice Verlet sang throughout with striking ease and great flexibility of voice, and with a tone that was very attractive and pure in quality; her mezzo forte tone, particularly on her middle notes, sounded delightfully clear and liquid, and her enunciation was very distinct.—Times.

As was the case with Mme. Tetrazini, it had taken Alice Verlet a long time to come to London. On the Continent she has already won golden laurels. She has a high soprano voice of mellow timbre and fine flexibility, and sang with such refinement and technical brilliance that an encore was demanded after each appearance. Mlle. Verlet takes very high rank as a coloratura singer, and should be heard at Covent Garden.—Daily Mail.

Judging from the enthusiastic audience which filled the Albert Hall, it would seem that the great reputation the prima donna of the Grand Opera, Paris, has abroad, has preceded her to this country. Alice Verlet's voice is a high soprano of high range and very flexible quality. It is this latter characteristic that perhaps made the most impression upon her hearers. The ease and fluency with which she executed the trills and roulades in Verdi's "Ah! fors e lui," ending on the top E flat in alt, says much for the control which the singer has attained over her voice.—Standard.

Six months later Mlle. Verlet was brought back by the Albert Hall authorities, and then London heard for the first time her glorious rendition of the "Queen of the Night" aria from "The Magic Flute." Here is what was written about that performance:

Mlle. Verlet never sings so well as in the Royal Albert Hall, and it may be said with equal truth she never sang so well as on this occasion. Her first solo was the beautiful aria, "Queen of the Night," from Mozart's "Magic Flute," and in it she displayed not only her remarkable range, which extends up to F in alt, but also revealed to the full her powers of expressiveness and command of vocal beauty. She showed that her effort was no tour de force by repeating the aria with increased effect in response to the enthusiastic applause. It was, however, in her second solo, the "Air de Chimene," from Massenet's "Le Cid," that she revealed fresh qualities of feeling and vocal force, for she sang the prayer with great devotion and a wealth of beautiful tone, which won a demand for its repetition. She complied by singing Delibes' "Les Filles de Cadix."—London Morning Post, October 4, 1909.

Two years later Mlle. Verlet sang in London, winning the following praise:

Alice Verlet is now so well known and, it may be added, esteemed by Londoners, that a description of her rendering of familiar operatic scenes at her concert at Queen's Hall on Monday afternoon is unnecessary. As on previous occasions, the flexibility of Miss Verlet's voice was much in evidence.—London Referee, May 7, 1911. (Advertisement.)

Caller—"Who is that singing?"

Hostess—"That's our new maid. She always sings at her work."

Caller—"What a happy disposition! Mercy! how loud she sings!"

Hostess—"Yes. When she sings loud she's breaking something."—Cleveland Plain Dealer.

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PARIS YOUNG MAN CRY.****Auditor Moved to Tears by Singer's Rendering
of "Erlkönig"—Future of the Theatre des
Champs-Elysees—How a d'Aubigné Be-
came an Opera Singer—"Parsifal"
Ranks Just After "Lohengrin"—
A Living Chopin Pupil—
Estimate of "Mona Lisa."**

Paris, December 16, 1913.

The best music that I heard in Paris last week—and I will venture that there was no better to be heard in all the week—was that produced at the recital of Elena Gerhardt,



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which took place Friday evening at the Salle des Agriculteurs. Her program began with Beethoven's "Wonne der Wehmuth," and then followed songs by Schubert, Jensen, Grieg, Strauss and Wolf. Miss Gerhardt's selection lay along the path of least resistance; the works which she chose from these lieder writers were all among the best known and most often heard of their compositions. It was a program which might justly have been called hackneyed in Germany, but which was the best choice possible for a recital in Paris, giving us, as it did, a chance to listen to the very flower of German song literature. It was the first time I had heard Miss Gerhardt. She was magnifi-



ARTHUR HARTMANN, VIOLINIST, LEADING FOR AUGUST SCHARRE, CONDUCTOR.

cent. In excellent voice, she was absolutely in full command of all her great vocal resources; her diction was splendidly clean and clear and her interpretative work—well, the best tribute to that was the young man sitting just behind me who burst out sobbing in the middle of the "Erlkönig." Fact; and I understood exactly why he did it. I admit being very uncomfortable myself. It is some-

thing quite beyond praise, Miss Gerhardt singing the "Erlkönig." It is the epitome of tragedy. And it is uncomfortable to have to listen to something really tragic sitting bolt upright on a folding seat in the middle of a lighted concert hall, where one can neither squirm nor dodge. That is the reason why lights are turned down in the auditorium of a theatre—so that the audience can indulge in its emotions without being seen. But to return to Miss Gerhardt. Earnest or gay, it was all one to her. And all one to her audience, who applauded everything with indiscriminate fervor. There were encores and encores and recall after recall at the end.

* * *

The future of the Theatre des Champs-Elysees, M. Astruc's late opera house, seems to be as much in doubt as ever. Just for the present, that is over the holidays. Paul Franck, director of the Theatre Imperial, has taken it for fifteen days and will present there a grand "revue féerie," presumably in the style of the London Christmas pantomimes, with twenty different scenes, thirty sets of scenery, luxurious costumes and "une mise-en-scène grandiose," as M. Franck says. Well, probably more people will have more fun in the fifteen days of M. Franck's pantomime than they ever did in a similar time under the Astruc regime; the cause of art will be just about as well served—for, regarded as a work of art, pantomime (when it is well and honestly done), which is frankly nonsensical, stands just about as high as opera, which, in reality, pretends to be something much better than it is—and the Theatre des Champs-Elysees will only have gone one step along the way to its ultimate destination, the cinematograph.

* * *

Lloyd d'Aubigné, the well known vocal teacher, began his career as an actor with one of Augustin Daly's famous companies in "Twelfth Night," playing the role of the

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clown, who, if I remember aright, has three or four songs to sing in the course of the play. He appeared in this role two hundred times in Mr. Daly's New York theatre and one hundred and fifty times in his London theatre. In his studio the other day I noticed a fine picture of him in "Twelfth Night" and, moved to ask him how he went over from the legitimate to opera, encountered a very interesting story. Always the possessor of a good singing voice, he realized that there were both more shekels and more glory for a grand opera tenor than for the average actor and was ambitious to make the change. To this end he was coaching the various standard roles with Mancinelli, then Maurice Grau's principal Italian conductor. One Saturday morning, just as D'Aubigné was working in Mancinelli's studio, the latter was called to the phone. Grau was on the other end of the wire with a tale of woe. House sold out, \$15,000, for the "Faust" matinee that day. Jean de Reszke suddenly indisposed. The other tenor billed for "Carmen" in the evening and couldn't do both. Mancinelli reflected for a moment. Then he said to D'Aubigné, "Will you sing 'Faust' this afternoon?" "Yes," answered D'Aubigné. "If you will conduct"—for the second conductor was scheduled for the matinee. "And I will promise you that, whatever may happen, there will not be any breakdown of the performance." That was where the young artist's stage experience in "Twelfth Night" stood him in good stead. So Mancinelli turned to the phone again and said to Grau: "It's all right. I'll bring D'Aubigné to sing." "What in thunder is a 'd'Aubigné'?" was the prompt response of the famous impresario, and after things had been explained to him he said, "Well, bring it along, anyway. Whatever happens, it's better than losing a \$15,000 house." It was already past noon. Mancinelli and D'Aubigné jumped into a cab and hurried off to the theatre. Then came the question of costumes. D'Aubigné, though by no means a small man, would have had to grow considerably to fill out Jean de Reszke's clothes and the French tenor of the company kindly refused to lend his. So Grau threw a handful of bills on the table and bought them from him on the spot. And after all, promptly at two o'clock D'Aubigné, with a long white beard and cowl, was sitting at Faust's table, before the big books and phials, ready to make the first appearance of his operatic career. And Nellie Melba was peeping through a crack in the scenery to see what manner of young man it was who dared so much. Half an hour later he was offering his arm to an entire stranger, this same Marguerite-Melba, to whom he had never even been introduced, and was quite properly repulsed by her, according to the tradition of the libretto. Everything went well. There was no breakdown, as he had promised the conductor, and by five o'clock he had become with one bound a full-fledged opera singer. After the performance Melba sent for him. "When they told me," said the prima donna, "I said it must either be some one with unbounded courage or a genius, and I guess it's the latter. Will you sing forty performances of 'Faust' with me next season?" "Yes, I will," replied D'Aubigné. And he did.

Last Wednesday evening the pupils of Frederic Ponsot gave a most interesting recital at the Salle Malakoff, to which I shall refer more in detail in my next letter. M. Ponsot is, as the musical world knows, the teacher who has, from the hands of the late Mme. Marchesi, with whom he worked for years, a signed document testifying to his ability to teach the famous Marchesi method. A feature of the evening were the accompaniments played by M. Ponsot himself, who demonstrated his all-round ability as a musician by stepping in at the last moment to take the place of his regular accompanist who was prevented from playing by a sudden illness.

Inga Elson, of New York, soprano, has taken a flying trip to her home to spend the holidays with relatives and friends, but will return early in January to resume work in the studio of Marquis de Trabadelo. At a musicale in Philadelphia, arranged by Cleofonte Campanini, which took place November 19 at the home of Mr. and Mrs. Sidney Hutchison, on Walnut street, the artists were Titta Ruffo, Mary Garden and the hostess herself, who is a daughter of Mr. Stotesbury, the well known Philadelphia patron of music. Mrs. Hutchinson, like Miss Garden, is a pupil of the Marquis de Trabadelo.

There is nothing of any particular interest going on in the operatic world here just now. The next great event will be the production of "Parsifal" at the Opera, the dress rehearsal (public) taking place on New Year's day and the first performance on January 4. Bréval sings the Kundry, Franz will be Parsifal, and Delmas (Gurnemann), Gress (Titirel), and Journet (Klingsor) have the other principal parts. Some of the other best artists of the Opera will be heard in small roles—Yvonne Gall, for instance, who will be the first flower maiden. One sees that the Opera is doing its best to give the finest performance possible with the forces at its command. I read that there are to be even special trains from London to bring English worshippers over for some of the later performances. When all this blind "Schwärmerei" for

"Parsifal" is over, reasoning souls will discover that the story is about the weakest for stage purposes ever produced by Richard Wagner and that the music entitles the work—pardon, I almost wrote that sacrilegious word "opera"—to rank, perhaps, just after "Lohengrin." It is distinctly inferior to "Tristan," "Die Meistersinger" or any of the four operas of the "Niebelungen" cycle.

Camille Decreus leaves Paris today to join M. and Mme. Ysaye and their son at Liverpool, whence they will sail for New York Thursday on the Cedric. M. Decreus already has made an extensive tour this year, appearing both as soloist and as accompanist to M. Ysaye in Montreux, Bordeaux, Angers, Geneva, Lausanne, Poitiers, Amiens, Marseilles and Nantes. He won universal encomiums from the critics of the daily press wherever he appeared, some of which will be found reproduced in another column of this issue.

Arthur Alexander again showed that he is one of those artists whose voice and repertoire are alike always prepared, at a few hours' notice to take the place of a fellow artist compelled to withdraw on account of sudden illness, and thus rescuing the musicale of the Students' Hostel last week to the great satisfaction of his hearers. Mr. Alexander sang a program made up of two old Italian



D'AUBIGNE AS DON JOSE.

arias, in the interpretation of which he particularly excels, an aria of Handel and German lieder and French songs. Widor's rousing "Le Plongeur," one of the most effective numbers of his repertoire, made a most moving close to the program and he was compelled to repeat Messager's "Maison Gris." He was assisted by the Greek violinist, Mme. Laghos.

Two of Jean de Reszke's pupils, Miss Jutta, the English soprano, and Narbonensa Fortea, a young tenor from whom great things are expected, will make their debuts during the season at the charming little theatre at Porto Maurizio, on the Italian Riviera. Fortea will sing Edgardo in "Lucia" and Turiddu in "Cavalleria." It is quite likely that the great maestro will take a little vacation and run down to hear his pupils.

Edmond Clément, the famous French tenor, is just branching out as a conferencier, which is a sort of lecturer, without any of the reproach which attaches to the latter word. Next Saturday, at the Theatre de la Renaissance, he will speak on "How to Interpret a Chanson," his talk being illustrated by examples of how to do it by himself and several other well known Parisian artists.

Next Sunday Tina Lerner, that capital Russian pianist, who is already so well known in the United States, will be the soloist at the Lamoureux concert under the direction of Camille Chevillard.

Chopin died in 1849, but there is still a pupil of his living in this city in the person of a certain M. Péro, who claims to be the last surviving person to have studied with Chopin. M. Péro is eighty-three years old, so that he was already nineteen when Chopin died, and in spite of his advanced age still occasionally illustrates on the piano how the inimitable master wished his works to be played.

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Only, according to M. Péro, such a thing as a genuine, authenticated Chopin interpretation is an impossibility, owing to the fact that the genius himself never interpreted one of his own works twice alike.

Presumably there is hardly a pianist in Paris whose services are more in demand in the numerous salon recitals than Jean Verd. M. Verd has already played no less than seven times this month in various programs before clubs and in private homes. The program at a recent evening at which he assisted contained such splendid and important works as the Franck and Schumann piano quintets and as soloist M. Verd played Liszt's "St. Francis Walking on the Waves." Between teaching and playing, he is one of the busiest musicians I know in all Paris.

Una Fairweather, who has been studying and doing concert work in Italy for some time past, has come to Paris, where she will remain for a while to continue her career as a concert singer. Last Sunday evening she was the soloist at the Students' Atelier Reunion, singing, among other things, Mendelssohn's "O Rest in the Lord" and Strauss' "Allerseelen." Miss Fairweather has an excellent and powerful alto voice, which shows that it has been carefully trained.

One of the most frequent visitors at this office is my friend Byron Hagel. "I see," said he, dropping in this morning to interrupt me in the midst of thinking out a few brilliant "mots" for this letter (I don't look for them, by the way), "I see they have found that confounded 'Mona Lisa' thing. I had sincerely hoped that the enterprising thief—a benefactor of mankind, by the way—had drowned or buried her so deep that she would never, never turn up again."

"Why a 'benefactor of mankind'?" I inquired, stopping in the middle of the second movement of my new concerto for the Remington.

"Because that useless woman has caused thousands of men and women to waste valuable time writing and thinking about her, just as I am doing now," replied Byron. "Did you ever read Walter Pater's marvelous description of her? Splendid English. I'm persuaded that Pater spent hours at his desk stewing over it; and I'm equally persuaded that he never saw the picture beforehand or he could not have done it. George Moore says that he is sure that she is smiling at all the silly things that have been said about her. Not a bad idea, that, and surely very near the truth. As for myself, I do not guess at the meaning of her smile; I know it. She has just licked the last spoonful clean and is thinking to herself, 'Oh my, but that strawberry ice cream was good! I wonder if there is any more!' Nothing else can account for the perfectly putty-like quality of that smile."

"But, my dear chap," I protested, "that's Leonardo da Vinci!"

"Very true," answered Byron, "which reminds me of another excellent bromide. I think Elbert Hubbard perpetrated it. 'Nobody can strike thirteen all the time,' said Elbert. And it seems to me Leonardo only struck about two when he painted that picture."

"What has that got to do with music?" I demanded, rather indignant at the interruption, and resuming my tick-tick.

"Absolutely nothing," replied Byron.

The Famous Prima Donna of the Paris Grand Opera

MLLE. ALICE VERLET

Of whom the London Daily Mirror of June 4th, 1910, wrote "Mlle. Alice Verlet, who has been christened 'The French Tetrazzini,' has a voice of wonderful compass, etc., etc."

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Of the many violinists now touring Germany there are few who are receiving the praise of both critics and public that is being bestowed upon Sascha Culbertson, the Rus-



SASCHA CULBERTSON.

sian-American violinist. As a sample of the great esteem in which this young artist is held by music lovers of the Fatherland, a few criticisms culled from the Hamburg press, in which city he recently appeared with tremendous success, are herewith appended:

It is gratifying and inspiring, among so much mediocre playing during a concert season, to hear from time to time an extraordinary artist, who commands technique polished to the finest detail, who possesses fully matured intelligence and a wonderful feeling for style, who can carry soul and heart into every note, still using all this as means to an end, to reveal to the receptive hearer the highest and holiest that there is in art. The Russian, Sascha Culbertson, is just such an artist by divine right. He first played the Brahms D minor sonata, which potent material he brought in plastic reading with flaming soul and a feeling heart. The Reger B flat sonata for violin alone gave opportunity to place at the service of the Reger muse his wonderful bow technique, his true intonation in polyphonic playing and his charming rhythmic phrasing. After Reger came Mozart and one should have expected to find a break of a century, but there was nothing of the kind. Culbertson played his Mozart in incomparable interpretation and created heavenly mood with the simple theme of the andante.—Hamburger Fremdenblatt, October 8, 1913.

Beethoven's "Kreutzer" sonata once gave the impulse for a great poetic manifestation of the Slavic temperament. The kinship between this sonata and the Slav temperament is not a matter of chance. Nowhere else in the whole range of his chamber music does the master show himself so abrupt, so swiftly precipitous, so Russian as in the volcanic opening movement of the sonata. It is readily intelligible that a violinist so true to the Russian type, so warm blooded in tone, so vigorous in pulse as Sascha Culbertson, could hardly pass by the great Beethoven work in his last night's sonata evening. And with the "Kreutzer" sonata Culbertson reached the summit of his art. The rendering of the introduction and the opening of the allegro could not have been more compelling in its deep tragedy, more passionate in its grandeur. Likewise in the variations as in the finale, Culbertson played with a verve, deep intensity of mood which suggested some elemental source of power. In Mozart's polished, transparently clear C major sonata, the player showed another but no less artistic side of his art. His tone here was intimate without being small, adapted to chamber music style, concentrating the whole auditorium upon one point, then making this point with compelling intensity and penetration. In Reger's B flat major solo sonata Culbertson again gave evidence of a sterling musicianship, both technically and musically.—Hamburgischer Correspondent, October 7, 1913.

The excellent violinist, Sascha Culbertson, gave a further sonata evening with the pianist, Otto Nikel, who so artistically supple-



THE BUILDING IN WHICH THE STEINWAY STUDIOS IN BERLIN ARE LOCATED.

ments him, and with whom he combined forces last year. It was music over which one could rejoice, for both artists were obviously infused with noble enthusiasm for their art and for the masters whose works they interpreted. Brahms' sonata D minor, op. 108, showed in every passage technical mastery, temperament and verve and innate musical feeling. Culbertson followed this with Reger's solo sonata in B flat, a work in which the violinist is confronted with many difficulties, both physical and intellectual. But Culbertson disposed of these difficulties brilliantly, winning enthusiastic applause from his audience. Mozart's sonata in C and Beethoven's Kreutzer sonata followed, both equally receiving satisfying rendering.—Neue Hamburger Zeitung, October 7, 1913.

When a young violinist, who twelve months previously appeared as a virtuoso and interpreter of the most difficult bravura works, on his return to Hamburg presents a program comprising sonatas only, he gives evidence of unusual ambition toward versatility. Sascha Culbertson, who played yesterday in the Musikhalle with the pianist, Otto Nikel, is an artist to arouse immediate sympathy and interest by the earnestness and depth of his musicianship. All that he presented, with a partner who proved himself a capable pianist, familiar with the character of his instrument, was deserving of the highest recognition, both technically and musically. Sonata duets of Brahms (D minor), Mozart (C major) and Beethoven (A major) were given. Especially the rendering of the Kreutzer sonata, worked out with the utmost care and mastery of detail, calls for praise of the highest kind. Culbertson further gave great enjoyment with

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

The librettos to be submitted for the Musical Courier prize must be received by us before December 31, 1913; and the prize will, if possible, be awarded before January 31, 1914. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, the Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

Manuscripts must be marked "Libretto Prize" and include full name and address of the author.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

Max Reger's solo sonata in B flat major. This work, with its pregnant allegro, its whimsically ingenious prestissimo and its attractive Vivace movement, was played by Culbertson with admirable mastery signally worthy of the warm applause which followed it.—Hamburger Nachrichten, Oktober 7, 1913. (Advertisement.)

The Steinway Studios in Berlin.

The Steinway Studios, instituted a year ago, have supplied a want long felt by the Berlin piano teachers and students, who, for various reasons, could not practice in their own domiciles. These studios, which are rented at very reasonable terms by the hour, day, week or month, are equipped with one or two Steinway grands, as may be desired; they are sound-proof, and afford pianists every facility for concentrated, undisturbed work. In the accompanying pictures are shown both the exterior of the building and one of the studios.



A CORNER OF ONE OF THE STUDIOS WITH TWO GRANDS.

Camille Decreus' Press Recognition.

Herewith are a few press criticisms of Camille Decreus, the well known French pianist, who is almost as much a part of the Ysaye tours in America as the famous violinist himself:

M. Decreus, the admirable pianist, whom we have not had the pleasure of knowing before, won a flattering success for himself as the interpreter of various works for the piano. In the Franck sonata for violin and piano he proved himself an equal partner to



Photo by Mishkin Studio, New York.

CAMILLE DECREUS.

M. Ysaye, which is saying a great deal indeed.—L'Echo de Montreux (Switzerland), November 15, 1913.

M. Decreus has all the attributes which are bound to make him famous. As soloist or accompanist his playing is always clean, correct, moving and without faults. In the Fugue and Choral of Mendelssohn he was light, supple or powerful, as occasion demanded, and in the Chopin Ballade, op. 42, he brought out to the full the romantic genius of the great master. In a "Reverie Nocturne" of his own, he was charming and impressive, both as player and composer.—La petite Gironde, Bordeaux (France), November 18, 1913.

M. Decreus' playing was unvaryingly remarkable, both as soloist and accompanist. It is rare for an artist who comes to us without any blare of trumpets in advance, as he did, to win such a success. His playing of Liszt's "St. Francois de Paule" and an adorable old sonata by Paradies was simply admirable.—La Nouvelleiste de l'Oueste, Angers, November 20, 1913.

The house was full and we do not need to speak of the success of M. Ysaye. We must, however, register the immense success won by the pianist, Camille Decreus, whose sympathetic touch and strongly developed musicianship made a tremendous impression on the public.—Journal de Geneve, Geneva, November 14, 1913.

The pianist Camille Decreus revealed to us an impeccable technique, especially as concerns the staccato. He played one of his own compositions, "Reverie Nocturne," with great elegance; then, with sympathy and delicacy, a delicious minuet of Zanella, and ended his part of the program with Liszt's "Legend of St. Francis walking upon the Waves." He absolutely rose to the heights of this sublime composition and made a very strong impression on the large audience which filled the hall, and which recalled him again and again in its enthusiasm. It is to be hoped that we shall hear him again very soon.—La Tribune de Lausanne, Lausanne, November 13, 1913. (Advertisement.)

Sciapiro Plays for 6,000 People.

Michel Sciapiro, the prominent violinist, met with unusual success as soloist at the big benefit Christmas concert given at the New York Hippodrome, Sunday, December 21. A program of unusual interest was presented, and the public cordially responded. All the seats were taken, six thousand people, and hundreds were turned away. The musical part of the program showed such names as Gerville-Reache, Nahan Franko, Katharine Goodson and Michel Sciapiro. Sciapiro was introduced to Hon. W. R. Hearst, the journalist and owner of various newspapers.

Two Ways of Doing It.

A witness in a particular case had been examined by the lawyer for the plaintiff and was turned over to the lawyer for cross examination.

"Now, then, Mr. Smith," began the legal one, "what did I understand you to say that your occupation is?"

"I am a piano finisher," answered the witness.

"Yes, I see," persisted the lawyer, "but you must be more definite. Do you polish them or do you move them?" —Exchange.

PORTLAND SYMPHONY ORCHESTRA WELL REHEARSED.

Sixteen Hundred High School Students Hear This Organization—Organists Guild Service.

445 Sherlock Building,
Portland, Ore., December 19, 1913.

Oregon's greatest musical organization, the Portland Symphony Orchestra, gave its second concert of the season on December 14, and it was a notable triumph for Director Carl Denton and his forces. Mr. Denton arranged the program with a view to pleasing the classes and the masses, and, judging from the hearty and prolonged applause, he gave his auditors just what they wanted. The program, which was rehearsed eleven times, included Wagner's Vorspiel, "Meistersinger"; Goldmark's "Rustic Wedding" symphony; Bach's "Bourée" (from violin sonata); Buys' "Ode" (strings, harp and horn); Wolf-Ferrari's second intermezzo, "The Jewels of the Madonna," and Herbert's "Irish" rhapsody. The local organization has a new harpist in the person of Margaret Fischer, formerly of Montana. Sixteen hundred high school pupils heard the orchestra play last week. The students were very attentive to the music and all appreciated the big treat.

Ethel Edick, in her recital at the Y. W. C. A. Auditorium, on December 9, demonstrated without doubt that she is a fine pianist. Her program embraced works by Chopin, Liszt, Saint-Saens, Henselt, and a beautiful composition by E. R. Kroeger, of St. Louis, Mo. She also offered one of her own works, a meritorious composition. Miss Edick, with her unaffected manner and poise, exhibited an accuracy of touch and a beauty of tone and expression that won her audience. She was presented by Dr. Z. M. Parvin. Mrs. Carin deWitt Joslyn, soprano, and Eva Gill, soprano, assisted.

Three pupils of Imogen Harding Brodie, Margaret Haussman, soprano; Winifred Lewis Larabee, contralto, and Mrs. Henry W. Metzger, soprano, appeared before the students of the Washington High School, December 17. The concert was given under the auspices of the Coterie Musical Club, Mrs. E. E. Covert, president. The program follows: "At Dawning" (Cadman), "The Dove" (Schindler), "My Laddie" (Thayer), Miss Haussman; "Sapphic Ode" (Brahms), "But the Lord is Mindful" (Mendelssohn), "The Danza" (Chadwick), Mrs. Larabee; "Down in the Forest" (Ronald), "Florian's Song" (Godard), "Birthday Song" (Woodman), Mrs. Metzger.

Sherman, Clay & Co., Steinway representatives, are giving a series of free concerts in their hall in the Stearns

Building. At the last concert, on Saturday evening, the audience listened to works by Chopin, Liszt, Puccini, Ponchielli and Leoncavallo. The following musicians were on the program: Lucien E. Becker, pianist; Fay Huntington, mezzo-soprano; Gio Tyler-Taglieri, tenor; Romaine Elliot, violinist; Wells Lovgren, baritone; Mrs. W. H. Bate, contralto, and William R. Boone, accompanist.

This evening the Oregon Chapter of the American Guild of Organists will give a public service at the St. Francis Catholic Church. These organists will appear: Frederick W. Goodrich, William R. Boone, James R. Hutchison, William Lowell Patton and Daniel H. Wilson. The local chapter has twenty-one members and the officers are: Ralph W. Hoyt, dean; Frederick W. Goodrich, sub-dean; Daniel H. Wilson, secretary, and Carl Denton, treasurer.

Last week a choir of fifty voices presented "The Holy City" at Corvallis, Ore. William F. Gaskins, head of the department of music of the Oregon Agricultural College, directed. Genevieve Baum-Gaskins presided at the organ. More than 1,200 persons heard the oratorio and several hundred were unable to find seats, so the writer is informed.

JOHN R. OATMAN.

Willy Burmester Tributes.

Willy Burmester has had ovation after ovation in all the cities of Germany and Austria in which he has appeared since October 1. Burmester has a drawing power in the Fatherland that is equalled only by Ysaye among violinists.

The appended criticism on the playing of Burmester, from one of the leading papers of Austria, is one of the



SILHOUETTE OF WILLY BURMESTER.
(From the Vienna Konzertschau.)

most extraordinary ever written by a European critic on a concertizing artist:

For me Burmester is today the greatest violinist. No other like he is so completely absorbed by the very soul of music and no other has such depth of feeling, such knowledge and so much to offer that is captivating.

In Tschakowsky's "Canzonetta" an inspired violinist was playing. It sounded as if it has been newly discovered and as if created from fragrance and sadness. Everything that Burmester undertakes has individuality and profile. He makes it live before our eyes. His complaint is genuine and not of yesterday. He does not concertize, he gives himself. The old aria of Bach, which causes all of the wonders of the father of music to sound from one string, celebrated in Burmester's hands its resurrection and was like unto a revelation of the Old Testament when God himself made music.—Vienna Illustriertes Extrablatt.

"Say, pop, what do you reckon becomes of all the grand opera prima donnas after they lose their voices?"

"Stop asking me questions, Willie, without first trying to solve them yourself. Where on earth do you suppose they get the fat ladies in the side shows?"—St. Louis Republic.

Bonarios Grimson Is Liked.

His appearance with the Philadelphia Symphony Orchestra called forth the following enthusiastic press notices in that city:

Bonarios Grimson, the soloist, was but little known here, but the charm of his playing won delighted applause yesterday. His rendering of the difficult but beautiful Bach concerto in E major showed his fine technic and the depth of tonal beauty he brings from his instrument.

His second number by Arbos, a modern composer, was entitled "Guajiras," and it delighted the audience yesterday, its essential modernity and the opportunity it gave the young violinist to show his ability making it an excellent vehicle for him.

Grimson, like Hofmann, refused an encore. The usual continued demands broke the continuity of the program for many minutes, but the violinist, while showing his pleasure at the warmth of his reception, would not encore, and at length when fully half the house demanded an end to the clapping, it died away.—Philadelphia Evening Times, November 29, 1913.

Mr. Grimson's performance of Bach's concerto and "Guajiras," by Arbos, was sufficiently skillful, intelligent and agreeable to produce an extremely favorable impression. His tonal quality is excellent in its purity and sweetness, and in everything he did he exhibited a musicianly spirit and a thoroughly developed technic. The audience showed by the heartiness of its applause how greatly it was pleased.—Philadelphia Enquirer, November 29, 1913.

Bonarios Grimson, a violinist of poetic mien, played Concerto No. 2, by Bach. The classical severity of the first and last movements of this work is admirably in contrast with the poetic quality of that intervening, and in all the pure and pleasant tone of the violinist was greatly enjoyed. He has lovely quality of tone and controls it in fluent and facile manner.—Philadelphia Evening Star, November 29, 1913.

Bonarios Grimson played with scholarly intent and understanding. He interested and pleased the audience. He was recalled several times.—Philadelphia Evening Bulletin, November 29, 1913.

Mr. Grimson exhibited a pure tone and sound style and taste.—Philadelphia Evening Telegraph, November 29, 1913.

The Grimson tour under the management of Gertrude F. Cowen is resulting in a series of successes for that fine artist and the demand for his services increases with each new engagement. (Advertisement.)

With Pipe and Flute.

With pipe and flute the rustic Pan
Of old made music sweet for man;
And wonder hushed the warbling bird,
And closer drew the calm-eyed herd,—
The rolling river slower ran.

Ah, would,—ah, would a little span,
Some air of Arcady could fan
This age of ours, too seldom stirred
With pipe and flute!

But now for gold we plot and plan;
And from Beersheba unto Dan,
Apollo's self might pass unheard,
Or find the night-jar's note preferred;—
Not so it fared, when time began,
With pipe and flute!

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MINNEAPOLIS ORCHESTRA PERFORMS FRENCH MUSIC.

Sunday Popular Concert Very Much Enjoyed—Violin Recital by Maud Powell—Largely Attended Young People's Concerts.

Minneapolis, Minn., December 21, 1913.

A program from French composers was given by the Minneapolis Symphony Orchestra at the Auditorium on Sunday afternoon, December 14, at the popular concert. The nearest approaches to serious music (this designation is used relatively) were the overture, "Roman Carnival," by Berlioz, and Massenet's "Winter Starlight," from "Werther." In both these numbers Mr. Oberhoffer showed great taste and discretion. Chabrier's "March Joyeuse" was given a fine reading. Richard Czerwonky played with his infallible artistry the obligato to Saint-Saëns "Danse Macabre." The gavotte from "Mignon," by Thomas, is ever a favorite. Three charming numbers were played from the very modern composer, Debussy—"Scottish March," "The Little Shepherd" and "Golliwog's Cake Walk." The program was brought to a fitting close by five short scenes from the ballet music from "Le Cid," by Massenet. Gertrude Manning, soprano, was soloist, her programmed numbers being "Depuis le jour," from Charpentier's "Louise," and the "Mirror Song," from Massenet's "Thaïs." Her encores were the Bach-Gounod "Ave Maria" and Dvorák's "The Songs My Mother Taught Me."

Maud Powell appeared in recital at the First Baptist Church on the all-star course managed by A. K. Cox. The program was opened by the Coleridge-Taylor concerto in G minor. This is a new work to Minneapolis and came in the competent hands of Mme. Powell, who also gave a new and intensely interesting reading of the Bach E major sonata. She followed with a group of five solos: Air, "Gaze with Pity," by Tenaglia; A major Hungarian dance, by Brahms-Joachim; the last movement of the Mendelssohn concerto (by request), and her own arrangements of the Boccherini minuet and Chopin's minute waltz. Mme. Powell closed the program with a wonderful rendering of Hubay's "Hejre Kati." She was repeatedly recalled and most graciously played five extra numbers. Last season, when she played the Lalo Spanish symphony with the Minneapolis Symphony Orchestra, she was given an ovation. This year she repeats her success and adds still more laurels to her crown. Mme. Powell was accompanied by Francis Moore, who played sympathetically and musically. In his solos he showed unusual ability.

Our veteran critic, Dr. Caryl B. Storrs, in reviewing the concert given by the Y. M. C. A. Orchestra at the auditorium of the Y. M. C. A., on December 11, speaks of the orchestra as a by-product of the Minneapolis Symphony. The thirty-five members of this organization deserve great credit for the proficient way they played. Most of them are young boys who are studying music earnestly and who can tell how many are being prepared for the ranks of the big orchestra. They played well the overture "Light Cavalry," by Von Suppe, and the march, "Entry of the Gladiators," but their rendition of the "Henry VIII" dances by Edward German was exceptionally good. No extra rehearsals were called for this concert and no outside musicians played in the orchestra. One must hear them to realize what good work they are doing and no one can tell what a wide influence they are exerting for civic betterment. They were ably assisted by Ruth Bradley Swinerton, soprano, and the Y. W. C. A. chorus of thirty voices under the direction of Alberta Fisher-Ruettell. Ruth Anderson, violinist, is the director of the Y. W. C. A. Orchestra and deserves special commendation for her hard work in bringing this amateur material to such a degree of proficiency. She studied abroad with Cesar Thomson and served her apprenticeship in orchestra as violinist three years with the famous "Fadettes of Boston." She took her own concert company to Panama, the first to go there under the guarantee of the United States Government.

We are arriving at a time when we can honestly say that Minneapolis is musical. The children's symphony concerts should take the credit for that development, and the way the public patronizes the performances must show the management that there are some great things to be

done in this world and that we do sometimes get our rewards right here on earth. The young people's concert on Friday afternoon, December 12, at the Auditorium, was given to a packed house. It is a great joy to watch the school children coming into their places—many of them so small that grade teachers come with them—and then, to watch their intentness as Conductor Oberhoffer gives his clear explanations and very interesting illustrations on the piano. The subject of this concert was "Russian Music." Mr. Oberhoffer in a few words told of the origin of Russian music—he laid special emphasis on its coming from the idiom of the people and showed what the scale of the Orient is (with its two augmented seconds). After these remarks the program was given to eager listeners. It opened with a "Boatman's Song" of the Volga (folk-song), Glinka's "Kamarinskaja." This was followed by Dargomyski's "Cosatchoque" and Tchaikowsky's "Marche Slave." These were given a splendid rendition and we were thus prepared for the Melody in F by Rubinstein, played by the solo cellist, Cornelius van Vliet. Borodini's sketch of the "Steppes of Central Asia" was most interesting, as was also the two Caucasian sketches, "In a Mountain Village" and "March of the Sardar," by Ippolitow-Ivanow. The program closed with Tchaikowsky's overture, 1812. In this number the orchestra was aided by the great pipe organ under the skillful hands of Hamlin Hunt.

A program of unusual interest and variety was given at the Northwestern Conservatory by the students of the

Club is directed by Ennis Johnson, of the public school music department. It is to resume its work on January 5. At the student hour on December 24 pupils of Mr. Pyre, Mr. Fichtel, Mr. Vogelsang and Mr. Beck will give the program. Arrangements have been made by Mr. Pyre, head of the Dramatic School, to produce the "Russian Honeymoon" after the holidays under the auspices of the students of Stanley College. The program of the weekly faculty hour was given by Arthur Vogelsang, tenor, and John Beck, pianist.

A Christmas party at the Minneapolis School of Music was given for the students by members of the faculty, Saturday morning, December 20. The program opened with Christmas carols, including "Silent Night," "The Birthday of a King," sung by Maud Leighton, Florence Hellickson, Clara Erickson, Grace Gunderson, Alma Shirley, Myrtle Erickson and Julia Lee. A large and beautifully lighted tree held the "good wishes" of pupils, which were read, after which all of the pupils present contributed to a fund for several needy families. A farce was presented by members of the faculty, which proved to be very amusing to students. Laura Nummedal, Naomi Liljeborg, Velzora Klinck, Florence McLellan and Mabel Haverly gave an informal reception and tea, December 19. Alma Shirley, soprano, pupil of William H. Pontius, will be the soloist in a concert to be given during the holidays in Willmar, Minn. Helen Elken, soprano, pupil of William H. Pontius, will assist in a Christmas concert to be given in the Congregational Church at Mayville, N. Dak. Pupils of the Senior Dramatic Class gave a "stunt" program last Friday morning as a final before the holidays. The stage represented a lyceum manager's office, and members of the class applied for positions. All sorts of talents were represented, singers, dancers, a ballet, impersonator and even a suffragette lecturer were tried out by the patient lyceum manager. Following the program the junior class had a Christmas tree and lunch for the two classes and members of the faculty. Harriet Hetland, of the dramatic department, began rehearsals of "Esmeralda" with the senior class of the Anoka High School last Wednesday. The following pupils of Harriet Hetland read last week: Dorothy McCrea, at the Cosmopolitan Club meeting; Lydia Johnson, at the Old Ladies' Home, St. Paul; and Isabel Sampson, at the Guiterman factory, St. Paul.

WILMA A. GILMAN.

VIOLINIST

GITTELSON

"An Artist by the Grace of God."
—(Berliner Allgemeine Zeitung)

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departments of piano, expression, voice and musical theory on Wednesday afternoon, December 17, in the Conservatory Hall. The ear training class, taught by Mr. Fichtel, gave a demonstration lesson; Miss Iles' pupils gave a humorous skit entitled "The Reform." Vocal numbers were given by pupils of Miss Hughes and Mrs. Hawkins. Piano numbers were played by pupils of Miss Daugherty and Mr. Fichtel. The last number on the program was the eight hand arrangement of Haydn's symphony No. 1, played by pupils of Mr. Fichtel. Those taking part were Lola Newell, Naomi Magor, Gwendil Hughes and John Beck, Frances Fenton, Alice Strand, Elna Thrall, Leone Connolly, Janet Atkins, Madalene Page, Eloise Nelson. Bessie Bennett, pupil of Walton Pyre, gave two readings before the Authors' Study Club, which met last Monday. Miss Bennett's program included an original monologue, "Her First Duck Dinner," "Ask and It Shall Be Given," two Christmas selections. Mr. Avery, head of the organ department, is preparing a Christmas cantata by Saint-Saëns as a music service to be given at St. Mark's Church on Sunday evening, December 28. Several of the Conservatory students of voice are to sing in the augmented choir. Martha Fibigar, of the public school music department, is training a chorus of children at the Wells Memorial. They are preparing a program of Christmas music. Karen Westvig, of the piano department, gave a program on Monday last at the United Church Seminary. Christian Erck, head of the Conservatory cello department, has been filling a series of engagements as soloist and member of a chamber music trio, at entertainments given by different organizations of the city. At the Christmas entertainment given by the Dayton employees on Monday last the Girls' Choral Club gave two numbers, "Voices of Spring," by Rubinstein, and the barcarolle from the "Tales of Hoffman." The Choral

MUSICAL ATLANTA.

Atlanta, Ga., December 18, 1913.

Sibyl Owen Hartley gave a recital at the Cable Hall on Tuesday, November 25. Her rendition of the selections was very expressive, and the enthusiastic gathering of music lovers was charmed completely, both by Mme. Hartley and Margaret Elizabeth Stillwell, who accompanied her.

Edwina Behre, a former pupil of Leschetizky, gave a lecture recital on Thursday evening, December 4, at the Southern University of Music. Her subject was "Program Music and the Piano."

The Riheldaffer-Gailey Company gave a recital at the Tabernacle on Friday evening, December 12.

An interesting recital occurred at the Washington Seminary on Friday evening, December 12. Miss McDonald, pianist, assisted by Rebie Upchurch, contralto, were the participating artists.

Edwin Arthur Kraft has been selected as city organist for Atlanta. The free Sunday concerts will be resumed on January 4.

The Philharmonic Orchestra of Atlanta gave the second concert of the season on December 16 at the Atlanta Theatre. Mortimer Wilson is director.

LILLIAN HOWARD FOSTER.

Alice Verlet's Record.

Thirty-six performances in one season in that most exacting part, the Queen of the Night, in Mozart's "Magic Flute," stand to the credit of Mlle. Verlet, who established this record last year at the Gaiete Lyrique of Paris.

Kienze's "Evangelimann" had its 100th Hamburg hearing recently.

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47 Arnold Street,
Liverpool, England, December 24, 1913.

The month of December was inaugurated by two important concerts—those of the Catholic Philharmonic Society and the Liverpool Church Choir Association. The first named body has been in existence some four or five years under the conductorship of H. P. Allen, whose unremitting efforts against a variety of difficulties are worthy of the highest praise. Hard work, however, eventually meets with its reward, and the most recent proof of this was afforded on December 1, when, in the presence of the Archbishop of the Diocese, Dr. Thomas Whiteside, a numerous clerical entourage and a large gathering of the laity, Elgar's tuneful choral suite, "Scenes from the Bavarian Highlands," received a very praiseworthy rendering. I cannot say much for the tone balance of the vocal brigade, the male portion being by no means equal to the female, but the earnestness and application of all concerned were apparent in the rendering of the various movements of a very attractive example of our premier composer. Other material included a selection from Wagner's "Meistersinger," but the questionable policy of putting the bass and tenor choirs on to Pognier's "Address" and Beckm.sse's serenade, and "The Prize Song," did not argue the possession of either reverence or discretion. Au contraire Mr. Allen obtained a rich and imposing ensemble in the concluding chorus of the guilds and the orchestra gave an excellent account of the instrumentation. Some agreeable solo items were submitted by Dorothy Silk, a comely young lady endowed with a clear and powerful soprano, and the cult of the violin was again exemplified by Arthur Catterall, who played Mozart's concerto in A. The organ obbligati were capably rendered by Alfred Benton.

The L. C. C. A. concert above alluded to was given in the usual locale, St. George's Hall, and marks the thirteenth of the kind that has been engineered under similar auspices. The choir numbered some five hundred women, boys and men, although the tincture of the female element was defensible only on technical grounds, as the two classes of voice do not blend. The large four-manual organ was in the hands of the city organist, H. F. Ellingford, who, although nearly twelve months have passed since his appointment, has not yet made a very appreciable advance in mastering the mechanical intricacies of the instrument or realizing its brilliant tone spectrum. The doubtful policy of reinforcing the organ with a brass quintet and tympani was again followed on this occasion with negative results, especially in a pompous "Marche Triumphale," composed specially by Dr. W. G. Alcock, of the Chapel Royal, for the recent wedding of Prince Arthur of Connaught and the Duchess of Fife. Several times the ensemble was blurred by the difference in pitch between certain floors of organ tone with the brass instruments, and the pernicious effect of the drums, by which certain pedal notes were unduly prolonged, created a distressing effect. But, even under the most favorable circumstances, I do not think the Alcock effort is destined to supersede Mendelssohn and Wagner and become a national epithalamium.

The choir and instrumental accessories were employed in Mendelssohn's oratorical torso, "Christus," two works by Hubert Parry, who conducted them, and a "Magnificat" and "Nunc Dimittis," by Samuel Lees, a local organist, which gained the prize offered annually by the committee for the best composition of this kind. The impression left, after a first hearing, was that Mr. Lees had written a work of agreeable quality, though of no striking variety or harmonic inventiveness. Other matter included a melodious male voice anthem by E. T. Driffeld, a Liverpool lawyer and musical amateur of high attainments, whose creative faculty has found expression in a great number of pieces for organ, etc. George Barnett, J. C. Brien and Humphrey Bishop distinguished themselves in their respective soli. M. A. Branscombe also conducted some of the items. Ralph H. Baker was again the moving spirit of

the movement, which, but for his energy and devotion, would have collapsed years ago.

The 159th concert of the Societa Armonica was again distinguished by eclectic taste, the program covering an extensive chronological area. This body was originally founded in the year 1847, the personnel being entirely amateur, and it says much for the enthusiasm and energy displayed by those devoted adherents that the feeble flicker which existed during all those years was kept alive. The late A. E. Rodewald, however, came on the scene, his rejuvenating influence and genuine artistry working wonders, and the reorganization scheme that placed V. V. Akeroed in the conductor's place set the seal on a new lease of life. J. D. Johnston, now resident in London, was also a good friend to the S. A. The components of the orchestra—which numbers nearly ninety players (ladies



From the Theosophical Path.
NAN JIZEL, LAND'S END, ENGLAND.

forming a third)—is still largely amateur, but there is a firm stiffening of professional talent in the ranks, with the result that the very highest class of instrumental music can be handled with complete confidence. For example, at the concert in question, Beethoven's "Egmont" overture rubbed shoulders with Debussy's charming "Petit Suite" and Dvorák's G major symphony acted as a foil to Weingartner's arrangement of Weber's "Invitation à la Valse." In addition to this, there were the exigent accom-



ST. GEORGE'S HALL, LIVERPOOL.

paniments to Tchaikowsky's violin concerto (the solo played with much distinction by Michael Zacharevitch) and to Weber's "Ocean" scena from "Oberon," sung by Edith Evans. It will thus be seen that the Societa flies at high game and is generally successful in bringing it down. At the next meeting, on March 21, Tchaikowsky's fourth symphony, Elgar's "Cockaigne" overture, and examples of Brahms, Dvorák, etc., are underlined, and a modern concerto for piano, with Frederic Brandon as soloist, will provide contrast. And yet there are envious people who say that Liverpool is unmusical.

The lecture given at the Rodewald Club by Plunket Greene, the well known baritone and son-in-law of Hubert Parry, was comprehensive, amusing and educational. This is not the first time he has appeared in a similar role in Liverpool and there is no doubt that the entertainment and discourse, with the assistance of Samuel Liddle (the composer of "Abide With Me") at the piano, was of unique importance, especially to vocal aspirants. Greene adopts a quasi-conversational style, and his native Irish wit was permitted to sparkle more than once during his strictures on the pernicious royalty system and the conventional methods that have for so long dominated modern song culture. In illustration of his analytical remarks the singer submitted, among other things, Schubert's "Erlkönig" (in German) and characteristic examples of Rubin-

stein, Schumann, Luard Selby, Walford Davies, Hubert Parry and Villiers Stanford, in each instance the verbal enunciation being superior to the tone production, although gastronomical reasons were claimed as responsible for the latter disability.

The fifth concert of the Philharmonic Society was in the nature of an offering in sympathy with the "entente cordiale" at present existing between Great Britain and France, the program having been drawn exclusively from the works of French composers and conducted by no less a personage than Gabriel Pierné, the well known Parisian chef d'orchestre. M. Pierné, on making his appearance to open the proceedings with Berlioz's "Roman Carnival" overture, was very cordially received, and the congratulations were accentuated at the conclusion of his own very taking prelude to some incidental music he has written for a drama founded on Pierre Loti's "Ramuntcho." The scoring of this brilliant specimen of modern French music is refreshingly active, and the themes, if not specially arresting in themselves, are so dressed out with varied colors as to make them appear much more important than they are. The flute passages are unusually ornate and effective use is made of antiphonal phrases and percussive accent. Franck's "Le Chasseur Maudit" is an orchestral discourse on the subject of the "Freischütz" legend and shows the gentle organist in a fine frenzy. The central item (and the most disappointing) was a four-sectioned symphony—the third from the same pen—by André Gedalgé, who was the runner-up for the second Prix de Rome in 1886, one of the most promising pupils of Ernest Guiraud, of the Paris Conservatoire, and himself now a teacher at his Alma Mater. He has written a "Traité de Fugue" that is regarded as a standard work on the subject. The symphony was first heard at the Colonne concerts under Pierné's direction three years ago. It no doubt contains much excellent workmanship, but I fail to see that it should have been awarded a position at this concert that might have been more happily occupied by Berlioz's "Symphonie Fantastique" or Franck's symphony in D, neither of which are too well known here. Debussy's "L'après midi d'un Faune" was also accorded a hearing. Kirkby Lunn was to have sung, but, owing to indisposition, her place was taken by Lenghi-Cellini, an Italian tenor, who has had some experience under Hammerstein and others. It only remains to pass a well deserved meed of praise to the splendid orchestra of the L. P. S., which, both as regards ensemble and solo capacity, is second to none in the country.

The first half of the season was brought to a close with a performance of Handel's "Messiah," under Frederic Cowen, who succeeded in obtaining a good, all round, if not very striking, rendering. The chorus, especially the soprano section, has greatly improved since the appointment of Harry Evans as chorus master, and the result was consequently more satisfactory than has hitherto been the case. The principals were Agnes Nicholls, Doris Woodall, Gervase Elwes and F. Ranalow, each and all giving of their best in the uplifting music of their several parts, and the various concerted portions were expressively phrased by this admirable quartet.

Handel's work was also given a very brilliant and dramatic performance by the Welsh Choral Union, under Harry Evans, whose infectious enthusiasm was here untrammelled by interference from overruling opinion. This oratorio is one of the favorite chevaux de bataille of the Welsh Choir, always drawing a large crowd from the surrounding country and Wales itself, and the occasion in question witnessed another instance of this. The principal soloists were Emily Breare, a favorite soprano, who is much in request for this kind of work; Maud Wright, an efficient contralto; John Watkyn, a tenor hailing from Wales, and Herbert Brown, a capable baritone. At the next concert of this combination Granville Bantock's new work, "The Vanity of Vanities," expressly composed for this choir and dedicated to its much respected conductor, will receive its first hearing. Evans is a great believer in Bantock and proved his devotion in producing in Liverpool a little while ago, that composer's unaccompanied symphonic choral work, "Atalanta in Calydon," the performance of which lasts some forty-five minutes, but which does not seem to have made a very deep impression. The new contribution, I understand, is on less severe lines and is expected to make a more direct appeal.

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Press Praises Gertrude Manning.

Gertrude Manning, the young lyric soprano who is under the management of R. E. Johnston, recently appeared in Newark, Jersey City, Passaic, N. J.; New York City with the Mozart Society; Ogdensburg, N. Y.; Bloomington, Ill., and Minneapolis, Minn., with the Minneapolis Symphony Orchestra. Appended are some of her recent press notices:

Miss Manning's light, flexible and well trained voice was employed with ingratiating results in the aria from Charpentier's "Louise"; also the aria from Puccini's "Madame Butterfly" and Ronald's "The Captive Lark." Lie's poetic "Soft Footed Snow" and Mr. Spross' much sung "Will o' the Wisp." So fresh, bright and generally pleasing tones are her tones and so intelligent is her phrasing that her singing was an agreeable experience for her hearers.—Newark Evening News, Newark, N. J., November 19, 1913.

Gertrude Manning is a soprano whose beautiful voice has been heard in Europe's large cities the past two and three seasons and is returning to America for the winter. Miss Manning has a strong, well trained soprano and her mezzo range is beautiful. She is an artist and her appearance was most pleasing. In the aria from Charpentier's "Louise" the middle and lower notes were liquid and delightful. Everybody was enthusiastic as she closed and, of course, an encore was in demand.—The Jersey Journal, Jersey City, N. J., November 12, 1913.

Miss Manning displayed her beautiful soprano and perfect method in the aria from Charpentier's "Louise" and several exquisite little songs. She also sang with Mr. Hinshaw and Mr. Beddoe the celebrated trio from Gounod's "Faust" superbly, and gave an equally brilliant rendition of the duet from "Il Trovatore" with Mr. Hin-

shaw.—The Hudson Observer, Jersey City, N. J., November 12, 1913.

Miss Manning is an American girl of charming appearance who is having her first season at home after her study and work abroad. She has a fresh voice of delightful purity and exquisite grace. Her first selection, the aria from "A fors e lui," from Verdi's "Traviata," was sung with fine feeling and dramatic expression. She responded to the applause by singing Landon Ronald's "The Captive Lark."—Passaic Daily News, Passaic, N. J., November 21, 1913.

Gertrude Manning is the possessor of a voice of great range, power and sweetness and received an ovation upon the rendition of her selections.—The Ogdensburg News, Ogdensburg, N. Y., October 1, 1913.

The song recital given last evening at the Unitarian Church by Gertrude Manning under the auspices of the Amateur Musical Club was an artistic success, greatly enjoyed by a large and appreciative audience. Miss Manning has a lyric soprano voice of great sweetness and beauty which has been developed under some of the world's best teachers of voice culture. Her personality is delightful, her stage presence charming and she is an American girl who has a future of great promise. This is her first concert tour. Her program gave opportunity to some splendid work.—The Daily Bulletin, Bloomington, Ill., December 3, 1913.

One of the most attractive and artistic song-recitals held under the auspices of the Amateur Musical Club of this city was given last evening in the Unitarian Church before an unusually appreciative and attentive audience. The program was given by Miss Manning, soprano. She is an American young woman who has been preparing for her profession with care and thoroughness under Jean de Reszke and other European teachers of high standing. She has a lyric soprano voice of much beauty, and critics who are skilled in judging vocal instruments declare it to be one of the finest

natural lyric sopranos produced in this country. With such an exceptional voice as that she possesses and a striking stage presence, she immediately won the hearts of her hearers. Satisfying the eye, quite as fully as the ear, Miss Manning is a soprano whose appearance creates genuine pleasure, and because of her splendid temperamental gifts she accomplishes her finest endeavors under the stimulation of a musical assemblage such as that is last night. Puccini's aria from "Tosca" was a number which revealed the wonderful staying powers and resonant qualities of the singer's voice.—The Pantagraph, Bloomington, Ill., December 3, 1913.

At the popular symphony concert yesterday afternoon the soloist was Gertrude Manning, a singer of pleasing stage presence. Her voice, a high soprano, was especially effective in pianissimo and



Photo by Mishkin Studio, New York.
GERTRUDE MANNING.
Soprano.

mezzo voice. Miss Manning did her program numbers artistically. They were the "Depuis le Jour," from Charpentier's "Louise," and the "Mirror Song," from Massenet's "Thais."—Minneapolis Journal, Minneapolis, Minn., December 15, 1913. (Advertisement.)

STEPHEN C. FOSTER EULOGIZED.

The Philadelphia Press Publishes a Fitting Tribute to the Writer of Popular Songs—He Is Dead Half a Century.

... On January 13 next Foster will have been dead exactly fifty years. There are still men and women of the older generation who can remember a time when the songs of Stephen C. Foster occupied a place in American life which can scarcely be appreciated in our day. The man who could write "My Old Kentucky Home," "Massa's in de Cold, Cold Ground," "Old Dog Tray" and the incomparable "Way Down Upon the Swannee River" had something of genius as surely as had Schubert and Schumann. Jenny Lind and Christine Nilsson were among the noted singers who found "Way Down Upon the Swannee River" the most effective encore song in their repertoires. Beauty, tenderness and simplicity were the distinguishing characteristics of Stephen C. Foster's melodies. Those which dealt with darkey life and sentiment were free from vulgarity or cheap trickiness in striking contrast to the "coon songs" of a later day. Dvorak found in these plantation melodies the inspiration for his "American" symphony. Recently Puccini worked "Old Dog Tray" into the score of "The Girl of the Golden West." It is not correct to say that Foster invented what has come to be known as the characteristic music and melodies of the Afro-American. He confessed to having found suggestions and inspiration in frequent attendance at camp meetings, and the truthfulness of the darkey flavor was attested by those familiar with the South in slavery days. Poor Foster's life had strange parallels with that of Edgar Allan Poe. More fortunate than the poet, he derived a large income from royalties in the heyday of success. But there came a time when his new songs, particularly those of a devotional character, did not take the fancy of the public to any such extent as his earlier compositions. In depression he gave way to irregular habits and death found him a penniless wanderer in New York. But his great songs still live and are loved, and Pittsburgh does well to honor his memory by preserving his birthplace as a perpetual memorial.

A pretty girl at a dinner in Chicago asked George Ade why he did not marry. "Marriage, you know," she said archly, "is one grand sweet song."

"Rather say," the humorist retorted, "one grand sweet refrain—refrain from poker, refrain from tobacco and refrain from booze water."—New York Tribune.

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Jenny Dufau's Brilliant Chicago Success.

Jenny Dufau, the coloratura soprano, as Rosina in the "Barber of Seville," scored a brilliant success recently in Chicago, where she appeared with the Chicago Grand Opera Company. Press criticisms which followed her first appearance of the season, December 15, are appended and speak for themselves:

Miss Dufau was the Rosina of the cast. Pert, flirtatious, agile, she made the ward of Dr. Bartolo a most bewitching person. But while the action of Rosina is of great importance to a really effective portrayal of the part, it is her singing which counts for most. And the singing of Miss Dufau was of most distinguished quality.—Chicago Record-Herald, December 16, 1913.

Miss Dufau made her first appearance here this season and gained her full share of the glory, singing her first aria very well, and in the lesson scene reaching the highest notch of her career. She first sang the polonaise from "Mignon," then "Il Bacio" of Arditi with an assurance of artistry which deserved all the applause it received. Her interpretation of the role was spirited and she was in the picture all the time.—The Chicago Evening Post, December 16, 1913.

... Jenny Dufau made a slight, girlish Rosina, and sang her music with particular sophistication. She is absolutely at home in this florid style of song, and though she gave a fine rendition of the "Una voce poco fa," it remained for the third act, the well known lesson scene, in which she made her deepest impression. Her singing in the third act of the polonaise from "Mignon" brought forth an enthusiastic recall and she added a waltz by Arditi as an encore.—Chicago Examiner, December 16, 1913.

Several had opportunities quite as great and each made use of them to the best of his or her ability. Miss Dufau was so successful with the polonaise from "Mignon," interpolated in the music lesson scene, that she was obliged to add as an encore the Arditi waltz. In either number the slight but vital tone of her voice made brilliant display of vocal pyrotechnics.—Chicago Tribune, December 16, 1913.

Miss Dufau made a memorable return to the fold. The old timers did not recall a performance more brilliant technically than hers since Adelina Patti's triumphs here. Her arch comedy enlivened the performance, but her interpretation's greatest aspect was its musical side. During the lesson scene she introduced the "Mignon" polonaise and was obliged to add an encore.—Chicago Inter Ocean, December 16, 1913.

Jenny Dufau made her first appearance of the season as Rosina. It is stated that her appearances will be limited to a half dozen



JENNY DUFAU,
As Rosina in the "Barber of Seville."

or less, which indicates that the Chicago Grand Opera Company will be without the services of a coloratura soprano this season. This is to be regretted, for she gave a beautiful performance last night. She has gained greatly in ease of manner on the stage, which shows not only in her demeanor, but in her singing itself. —Chicago Daily Journal, December 16, 1913.

It was not only a great night for Titta Ruffo, but for Aristodemo Giorgani and Jenny Dufau. And when the latter sang "Je Suis Titiana," from "Mignon," as an added compliment to the enthusiastic audience, there was nothing left to be desired.

Those who have heard Mme. Dufau in the past wondered at the richness of her voice last night. Her tones were full and mellow and her acting was delightful. It seemed as if she and the others were inspired and sang the sublime music by Rossini with a fervor and richness that was nothing short of sensational.—Chicago American, December 16, 1913. (Advertisement.)

If you have the gift of song,
Use it, use it, all day long!

—John Kendrick Bangs.

It is a safe bet that Mr. Bangs never lived in the next flat to a young woman who was taking singing lessons.—Newark (N. J.) Morning Star.

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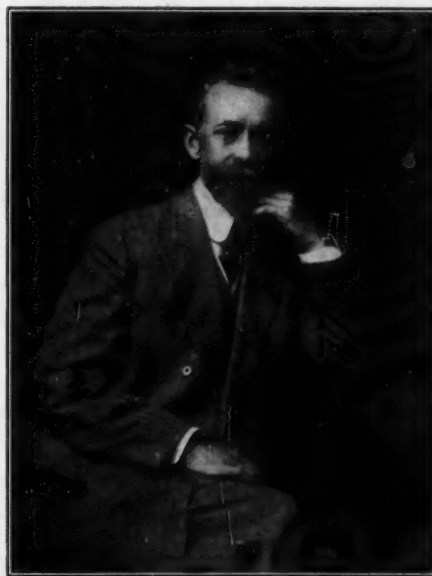
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Matinee Musicale Entertains at Two Hundred and Thirtieth Concert—Many Events Recorded in Progressive Nebraska City.

Lincoln, Neb., December 17, 1913.

It has been said that the West never does things by halves, and this is surely true of Lincoln dramatically as well as musically, this week. We have had school plays galore, splendid dramatic entertainments, Christmas stories and carols, aside from the usual number of club affairs, concerts, etc.

The two hundred and thirtieth afternoon concert of the Matinee Musicale was given in Curtice Hall, Monday, December 15, by Elizabeth Babcock, soprano; Hazel Kinsella, pianist, and Miss Chowins, accompanist. Miss Babcock sang songs by Franz, Chadwick, Wagner, Hermann, Needham and La Forge. She was particularly good in "Husheen," by Needham. Miss Kinsella played "Hark, Hark the Lark," by Schubert-Liszt; "Traumerei," Strauss; "Cradle Song," Joffe; "Valse de Concert," Wieniawski; "Serenade," Stojowski; Polonaise in A flat, op. 53, Chopin. Miss Kinsella always gives her audience the assurance that she has something to say to them through her music. She has well grounded technic, and poetic insight.

Alice Howell, of the State University, appeared before the Woman's Club in Frances Hodgson Burnett's "Dawn of Tomorrow." Those fortunate enough to hear her (and the temple was thronged) are enthusiastic in her praise. She gave also "One Christmas Morning," by Grace Richmond, better perhaps than many have ever heard this Christmas story given.

The Wesleyan Glee Club has just returned from Peru, Neb., where on Thursday it appeared before an audience of over one thousand, and splendid reports of the trip are coming back home.

The new pipe organ of the East Lincoln Baptist Church was dedicated on Sunday and the pastor, Rev. Waldo, spoke on "The Ministry of Music," and special musical numbers were sung.

Etta Bickert, graduate student with Sidney Silber, will give a piano recital in the Temple Theatre, December 22.

J. Frank Frysinger will be heard in an organ recital at the East Lincoln Church next Thursday evening. He is a member of the University School of Music faculty.

Bertha Nathan gave a fine rendition of "The Melting Pot" at the Temple Theatre, December 10, before a large assemblage of people. Miss Nathan graduated with Mr. Kelly, of the New England Conservatory of Boston and has recently been coaching with Mr. Prince, of the University School of Music. Her appearance was anxiously looked forward to by her hosts of friends, for she is surely blessed with a wonderful gift in dramatic art. Her voice is good, her diction clear and her conception of this book was ideal. She worked up to a great climax at the close and merited the prolonged applause which followed. She was the recipient of many beautiful flowers.

At the Curtice recital hall the Morning Musical Review met on Thursday morning for a Rubinstein program. Mrs. August Molzer played a violin solo by Cui before the regular program and then the following list was given: Paper on Rubinstein, Mrs. Fred Foster; vocal solos, "Yellow Rolling on, Roars the Kun Below," "Ah, Sweet as Any Flower," "Goodnight"; Mrs. Rasmussen, accompanied by C. F. H. Mills; "Kammenoi-Ostrow," Ruth Inhelder; "Asra," Mrs. Howard Enslow, with Mrs. Morris at the piano; duet, Concerto in D minor, Miss Cave and Florence Harford; "Yearning," "My Heart All Beauty Taken from Thee," Irene Fleming Thurn, accompanied by Mrs. Morris; "Die Blumen Frühlingsauge," "Der Traum," Mrs. Fred Funke, accompanied by Mrs. Kennedy; trio, op. 52; andante and allegro moderato; Mrs. Molzer, Miss Eiche and Miss Spencer. The next meeting will be the second week in January, when Irene Fleming Thurn will be the hostess.

At a students' recital given by the University School of Music, December 11, Helen Chase played the Romance from the second concerto by Wieniawski. Miss Chase is a talented violinist and a student of Carl Steckelberg's.

Mrs. Louis Solomon entertained two gatherings on Friday afternoon with a reception and musicale in honor of Mrs. Ashbrook, of Oklahoma. The Christmas decorations added much to the pleasure of the guests and a delicious buffet supper was served. Mrs. William Powell delighted all with her singing of familiar songs.

The junior class of the Lincoln High School staged "His Father's Son," a four act comedy farce, on Friday

night, in the high school auditorium. Searl Davis was coach and the result was a very creditable performance. The school orchestra played several selections.

Miss Meisner, of the Lincoln Musical College, will give a song recital in Temple Theatre early in the new year.

H. E. Bradford gave a fine rendition of De Koven's "Recessional" at the First Congregational Church, Sunday morning, with Mrs. Raymond at the organ.

A full house greeted the University Dramatic Club on Saturday night, December 13, at the temple, when "The Servant in the House" was presented. This was enthusiastically received and much credit is due Miss Howell, the coach, and Mr. Northrup, the stage manager.

At the city Y. W. C. A., on Sunday afternoon, Mr. Lewis, of the Wesleyans, sang "My Lord, My Father," by Marston. He has marked vocal gifts and temperament.

Special notice is due the high character of the music given at Dr. Wharton's Sunday night meetings at the Lyric. Last Sunday an attractive musical program was given, Mr. Compton singing recitative and air from Elijah, "If With All Your Hearts," Lindsay's "Come Unto Me," and West's "Like As a Hart." Mr. Compton is doing some very effective work. The trio of ladies who are presenting splendid numbers, consists of Lillian Eiche, cello; Mrs. Molzer, violin; Miss Spencer, piano. Mrs. Molzer played "Romance," by Cui, at this time, and the trio played paraphrase on the "Loreley," by Nesvadba; serenade by Moskowski, and the andante and allegro from op. 52, Rubinstein. Dr. Wharton, among other things, talked on the singing of the old hymns and strongly advised it, and just as emphatically advised the non-use of

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some of the prevalent gospel hymns. This sounded good to the musical public.

The Wesleyan Male Quartet, consisting of Messrs. Lewis, Cummings, Moore and Gettys, gave a large number of people much pleasure at its concert in Memorial Hall of the Nebraska Wesleyan University December 15. The quartet was assisted by Earl Scott, reader. Next year the quartet expects to do lyceum work through Minnesota, Oklahoma, Kansas, Nebraska, Iowa, Colorado, Wyoming and Montana.

The pupils in dramatic art studying with Mr. Prince gave an open performance in the Temple Theatre Tuesday afternoon, presenting a one-act play and two monologues very creditably.

Gustav Holmquist, basso, gives a recital here this week under the auspices of the Grieg Male Choir, to which the truly musical people are looking forward with pleasure. ELIZABETH EASTWOOD LUCE.

A Ruffo Concert.

Titta Ruffo, the distinguished Italian baritone, who is to appear in an operatic concert at the Hippodrome on Sunday evening, January 4, will be heard in several popular arias, such as the "Largo al Factotum," from the "Barber of Seville," and the famous "Brindisi," from "Hamlet," etc., in which he made such a sensation on the occasion of his premiere in New York.

"Why did the great pianist refuse to play?" "Temperament. He got mad because his name was printed in smaller type on the program than the name of the piano on which he was to perform.—Chicago Record-Herald.

Gescheidt Educational Program a Success.

The first of a series of educational programs was given by Adelaide Gescheidt, the well known voice teacher, at her studios, Carnegie Hall, New York, December 16. This program demonstrated the esthetic, or soul side of singing, according to the principles of the "Miller Vocal Art Science" theories, and showed the contrast of the voice beautiful and the voice scientific and mechanical, as brought out in the demonstration at the lecture on "Voice Architecture" by Dr. Miller a month ago.

The mixed quartet, showing what the "balance of voices" can mean when tone is produced on a natural basis, brought out an interesting feature to the audience.

From the child, Helen Vahey (aged fifteen years) to the adult, a definite and clear understanding of the voice was shown; proving that voice is no more a mysterious phenomena, but a function perfectly natural and easily explained by this pure vocal art science.

In the middle of the program Dr. Miller elucidated in an interesting way that voice must be considered from three set and tried rules, namely, pitch, resonance and power, so that a balance of the larynx and all its adjustments may be assured. This means also perfect mechanical action for voice, and by it only is the individual in condition to express the voice beautiful in the art sense.

Dr. Miller spoke on tremolo, vibrato and "the thrill of the voice" and comparisons were made with the violin in a most definite and interesting way.

The pupils participating, having had instruction for six weeks, two months, three months, nine months, up to three years, in this practical way showed the different phases of voice development and the art of singing. Each student sang with ease, good breath control and balance of tone, and much growth from the artistic side was noted.

Nina Louise Davies, a promising dramatic soprano of good ability, revealed a rich and sympathetic voice and intelligent rendition of her songs.

The young tenor, C. Judson House, only twenty years of age, sang with a quality of tone rarely heard, and with a variety of color most interesting for a student of only ten months' training. His phrasing and style were most commendable, and the authority of his singing and clear diction much to be admired. One can look forward to a promising future for this young singer.

Sylvia Harris, another young student of twenty years, with a coloratura soprano voice of marked flexibility and quality, sang with great success. Her cadenzas were sung with ease and accuracy. Much may be expected from this young student.

Samuel Lobeman, a basso cantante, sang with authority and good style, showing a voice of practical and artistic value for a future singer.

All the pupils acquitted themselves with success, and the evening's work was a credit to a system so definite in its procedures.

A PHILADELPHIA SMOKER.

Mr. Alexander van Rensselaer requests the pleasure of your company at a Musical Smoker on Monday evening, December 22 at 9 o'clock at Horticultural Hall, Philadelphia, to meet Mr. Leopold Stokowski and The Philadelphia Orchestra.

The foregoing was the text of a card received by the guests whom Mr. van Rensselaer invited to participate at the very pleasant occasion indicated. Hundreds of persons prominent in the musical, business, social, and professional circles of Philadelphia were in evidence and enjoyed very much the intimate meeting with Leopold Stokowski and his able band of players, and also did full justice in appreciation to the musical program submitted, and the toothsome and liberal refreshments supplied. A program consisting of popular numbers was rendered by the orchestra and received with vociferous enthusiasm. Thaddeus Rida and Herman Sandby appeared as soloists and the Orpheus Club also took part in the evening's music.

Among those present were Director Porter, representing the municipality; Provost Edgar Fahs Smith, of the University of Pennsylvania; ex-Governor Edwin S. Stuart, E. T. Stotesbury, Judge Dimmer Beeber, President William Potter, of Jefferson Medical College; Dr. W. W. Keen, George Dallas Dixon, Colonel George E. Barnett, Dr. Hugh A. Clarke, James Francis Sullivan, Samuel Bell, Jr., Thomas McKean, ex-Attorney General M. Hampton Todd, John Luther Long, Herbert J. Tily, the Rev. Floyd W. Tomkins, William T. Tilden, Judge J. Willis Martin, Richard Zeckwer, Florence J. Heppe, C. S. W. Packard, Dr. Robert G. LeConte, Dr. Hobart A. Hare, Dr. R. H. Harte, Charles N. Welsh, Livingston Biddle, Captain J. Franklin McFadden, William R. Ellison, Frederick T. and Percy C. Chandler, and many others.

Mr. van Rensselaer's idea of an annual "Smoker" is a particularly happy one, for it adds largely to the appreciation of the musical work done by the Philadelphia Orchestra and cements the bond of good fellowship between that organization and its male patrons and admirers.

LEONCAVALLO BIDS FAREWELL TO LOS ANGELES.

Composer-Conductor Presented with Silver Loving Cup
Amidst Great Enthusiasm—"Zaza" the Closing Performance—People's Orchestra Plays
Light Music.

1110 West Washington Street,
Los Angeles, December 13, 1913.

Monday night saw the last performance by the Western Metropolitan Opera Company and Leoncavallo's farewell. They gave by request "Zaza" with the composer conducting, which will be long remembered by all who saw and heard it. The beauty of the opera score grows on one the more it is heard and orchestra and singers entered into the performance with an abandon and evident desire to do credit to Leoncavallo that made a spirited and spontaneous portrayal which in turn fired the hearers to a great pitch of enthusiasm. Flowers and recalls were numerous and Leoncavallo was presented with a silver loving cup by the Italian colony and some of the musicians. After repeated recalls and demands for "speech," to which he shook his head and kissed his hands, Leoncavallo at last yielded and in four words of English expressed a volume. They were, "Good-bye—too soon."

The first concert under the new director, Hans Linne, was given by the People's Orchestra last Sunday. It was the first concert since Mr. Edson took over the orchestra from the Music Teachers State Association, and following the policy announced in advance, presented a program of much lighter music. This is being done in an endeavor to reach the people, who have complained that the programs were too serious for the comprehension of the ordinary listener. It remains to be seen whether the giving of the extremely popular program with the encores of still lighter weight fills the houses. As a matter of education the concerts have lost significance, if the class of music given is to be of the character one can get with meals at the cafeteria or at the moving picture houses.

Mr. Linne's long and successful experience as conductor of light opera fits him for director of this music and he does it very well—but it is doubtful if the patrons who have frequented the concerts heretofore will care for them now enough to give up their Sunday afternoons for this class of music. Following is Sunday's program: Overture, "Morning, Noon and Night," Suppe; "Blue Danube Waltz," Strauss; "Peer Gynt" suite, Grieg; paraphrase "Natoma," Herbert; "Au Moulin," "Babillage," Gillet; and "Bacchanale," Glazunov.

On Saturday evening "Otello" proved another great occasion. It was in many ways the most pretentious offering of the season. It was magnificently staged and sung. Chiodo in the title role did the best work during his engagement. Montesanto as Iago was wonderful—his face and voice running the gamut of the human emotions in expressions and tone-color. Mme. Moschiska demonstrated fully her real artistry and versatility. She was beautiful, and her voice was most lovely. She is a satisfying artist. Nini Belucci had a fine opportunity to prove his powers of conductorship.

Signor Pietro Buzzi and three of his artist pupils gave a Verdi program last evening in Blanchard Hall. Signor Buzzi read a paper on "Verdi—Man, Patriot and Musician," which was very interesting and the illustrations were all well presented. The program was given by Adela Levy, Mrs. Alberto Arnaz and Beatrice Helen Cooper, sopranos, and Glendora Zink, pianist, who played the accompaniments and three piano solos.

The Los Angeles Symphony Orchestra management announces that, owing to a recent illness, Franz Egenieff, who was to have been soloist at one of the December concerts, will postpone his appearance until January. Sigmond Beel, concert master of the orchestra, will be soloist in his stead. Mr. Beel is not only a fine ensemble man but a concert violinist as well and the local audiences will be glad of this opportunity to hear him.

It was a great pleasure on the part of the writer to go over to Pasadena on Thursday afternoon and hear Marie Elliot's first talk in a series of "Illustrated Lectures on Musical Instruments," at the Polytechnic Elementary School. In these Miss Elliott has the assistance of the best professionals of Los Angeles and Pasadena. Her lecture Thursday was on the flute and she was assisted by Mr. Baxter, of the Baxter-Northrup Company, and a most delightful flutist, and Beatrice Hubbell Plummer, soprano, who sang the aria from David's "Perle du Brazil" and her own "Pussy Willow Song," with flute obbligato. Many children were in the audience—in fact they predominated, and it would be hard to find three artists who could so fitly present to children a musical subject. Miss Elliott is full of enthusiasm and presents her subject in an illumi-

nating fashion that holds both the children and the grown-ups. She covers all vital points and presents them with a simplicity and clarity that makes them "stick." Mrs. Plummer radiates love and vivacity and the children idolize her. Her many charming children's songs have helped to endear her to them and she is to have the children's float in the greatest rose tournament that Pasadena has yet held—although this has become an almost national feature of every New Year's Day. Miss Elliott is to give six more lectures in the series covering a period until March 12.

Aurelia Wharry has begun her weekly recitals at the Greene Hotel in Pasadena, where she has sung for two seasons. Miss Wharry, who was a St. Paul girl, has had a number of years' study in Italy as a pupil of Braggiotti, and spent this past summer in New York coaching. She sings most artistically and is an earnest student.

JANE CATHERWOOD.

Ottile Metzger's Great Success in Leipsic.

The Leipsic critics vied with each other in lavishing praise upon Ottile Metzger on the occasion of her last appearance in that city.

The following are some of their criticisms:

Ottile Metzger attained with her art the heights of absolute perfection; her wonderful tones, with their even and bell-like purity,

SEASON
1914-1915

Mr. R. E. Johnston
1431 Broadway, New York City

Presents the Violinist

Mr. Albert Spalding

accompanied by
Mr. André Benolst

—STEINWAY PIANO—
USED

and her noble and beautiful delivery reminded one of Caruso.—Tageblatt.

Mme. Metzger's soulful, dark, rich contralto voice, of which the deep notes almost suggest a man, captivated the ears and hearts of her listeners.—Neueste Nachrichten.

Mme. Metzger's Delila was vocally a most brilliant performance; every tone, every shade was of the purest and rarest beauty. She came again as Carmen, winning new triumphs with her vocal art, which is above all praise.—Musikalisches Wochenblatt.

An impression of supergreatness was made by Ottile Metzger with her Wagner singing. The broad, dark flow of her mezzo-soprano



OTTILE METZGER AND HER HUSBAND, THEODORE LATTERMANN, WITH CARUSO AND HIS MANAGER.

was wedded with the greatest maturity and a whole wealth of feminine feeling.—Abendzeitung. (Advertisement.)

Oscar Seagle to Give New York Recital.

Oscar Seagle, the American baritone, who during his long residence in Paris has become well known both through his singing and teaching, is to give a recital in Aeolian Hall, New York, Tuesday afternoon, January 13. Mr. Seagle's program will include songs in German, French, Italian and English, and will contain a number of interesting novelties. The baritone will have the assistance of Yves Nat, pianist, who has been associated with him abroad.

Eleanor Spencer Makes Fine Impression.

Eleanor Spencer is highly appreciated in Boston. This fact is shown by the unusually complimentary press criticism which followed her appearance there on December 14. A few of the criticisms follow:

Miss Spencer took the place originally allotted to Emilio de Gogorza, baritone. The illness of Mr. de Gogorza had made the change necessary. It was Miss Spencer's first appearance in Boston. A native of Chicago, a pupil of William Mason, Leschetizky and Bauer, she was said to have played with great success in Europe and New York City. This is easily believed. Yesterday she made a very favorable impression upon an audience that was disposed to be critical. The two Schumann pieces, with which she opened the program, were sharply contrasted. The arabesque was given with appropriate lightness and delicacy of touch. The nocturne was played with vigor, and the "Variations Serieuses" were effectively played. She is young and decidedly attractive.—Boston Herald, December 15, 1913.

Miss Spencer was heard in Boston as a prodigy ten years ago. She was born in Chicago in 1890. As a child she was in Florence with her mother, who was studying singing. When six years old serious piano study was begun and four years later Miss Eleanor made her debut in Chicago. Later she studied with William Mason, then in Paris with Harold Bauer, later for a period of four years with Leschetizky and Mme. Bress, his chief assistant. Miss Spencer made her first appearance in London in April, 1910, and has played in Berlin and other European cities in recital and with orchestras. Yesterday, returning as a young woman, comely, poised and unaffected in manner and of an ingratiating presence, Miss Spencer showed herself the mistress of enjoyable traits of pianism, as in the reliability of her technique, the singing quality of her tone and the general musicianship which she displayed. Her understanding of Schumann in the arabesque and nocturne was commendable for its grace and intimacy. There were many signs of an intuitive and well ordered musical sense.—Boston Daily Globe, December 15, 1913.

Eleanor Spencer shows very alarming attributes of genius. She has been well trained and is a very good pianist; all that she did was enjoyable and well done. She has an even touch. The audience was appreciative and recalled her for two encores.—Boston Daily Advertiser, December 15, 1913.

Miss Spencer, who replaced Mr. de Gogorza at short notice, did her work in thorough and musicianly manner. She interpreted all her pieces justly and sanely and won her audience completely through her conscientious work and her absence of pretense. Her playing of the Chopin octave etude as an encore was worth all the rest of her program put together. But she at least devoted herself entirely to interpreting the music at hand, and gained in return enthusiastic applause.—Boston Transcript, December 15, 1913.

Miss Spencer, a newcomer, proved herself a pianist well worth hearing. Her technical power is well developed and consequently her performance of the brilliant Liszt numbers was as satisfactory to the audience as that of the less taxing Schumann and Mendelssohn numbers.—Boston Journal, December 15, 1913. (Advertisement.)

Kerr Delights Reading Audience.

U. S. Kerr, the New York baritone, sang in Reading, Pa., December 3, at an affair given under the auspices of St. Mary Episcopal Church. The review given below under the caption "Kerr Delights Us as of Yore, with Splendid Recital," appeared in The Reading Herald on the following day:

As good as any and better than most of the singers who have appeared before local audiences, U. S. Kerr, the famous soloist, delighted a large assemblage of Reading music lovers with one of his splendid song recitals in Rahaj Temple last evening.

The affair was held under the auspices of the members of the St. Mary Episcopal Church. The people of the parish had worked untiringly to make the recital a success, and it must be said that their efforts toward that end were by no means in vain.

As for the soloist of the occasion, he scored a distinctive triumph. Throughout the entire program, which was selected in a manner to emphasize every one of the many good qualities of his voice, the audience sat in rapt attention. Not a sound other than his strong and clear voice filled the hall. But when the songs were brought to a conclusion, sharp applause echoed and re-echoed in vivid contrast.

Mr. Kerr really has a wonderful voice. It is remarkable for its range, clarity and strength. He can attain the high and low notes without any apparent effort and without any decrease in the volume of his voice. He sings with an eloquent expression and in a manner that cannot fail to grip one's heart.

One is not really surprised at the great strength of Mr. Kerr's voice when his physique is taken into consideration. He is tall and broad shouldered and deep chested as well. His very appearance upon the stage is sufficient to win his audience in itself, and when his personal charm is coupled with the magic of his voice, he is simply irresistible.

The good work of soloists is, in a large measure, due to the accompanists. In this case the accompanist was Sol. W. Unger, who performed his part of the work in skillful fashion. Aside from accompanying Mr. Kerr in a very creditable way, Mr. Unger rendered two numbers upon the piano in a very expressive manner.

The program, which was rendered, follows:

Am Meer	Schubert
Du Bist die Ruh	Schubert
Widmung	Schumann
Sehnsucht	Strauss
Verborgeneit	Wolf
Der Selger	Kahn
Longing	Kahn
To Horse	Stephens

U. S. Kerr.

Introduction and Valse Lente	Siebeking
Rondo	Unger

Sol. W. Unger.

Prologue	Leoncavallo
The Gull	Sinding
The Nightingale	Stephens
The Night of Love	Schitt
The Fountains Mingle	Lucas
In the Moonlight	Halle
Toreador Song (from Carmen)	Bliss

Vida Llewellyn in Germany.

Vida Llewellyn, the young Chicago pianist, is winning laurels in the Fatherland. She recently played in Brunswick, where she appeared as soloist at a concert given with a special Hugo Kaun program, meeting with the most flattering reception on the part of both press and public.

She was also soloist on November 27 with the G6rlitz Symphony Orchestra, where she won marked success. The



VIDA LLEWELLYN.

Bluethner Orchestra of Berlin has also honored the young American by engaging her to play as soloist at one of its Sunday night symphony concerts this month.

Philharmonic Again.

The Philharmonic Society will give its next New York performance in Carnegie Hall on Friday afternoon, January 2. On account of the New Year's holiday, there will be no Thursday evening concert this week. The program includes Goldmark's overture "Spring," Brahms' variations on a theme of Haydn, George W. Chadwick's "Euterpe" overture, Strauss' "Don Juan," and Charpentier's suite "Impressions of Italy."

On Sunday afternoon, (January 4), in Carnegie Hall, the Philharmonic Orchestra will give the fourth concert of its Sunday afternoon series and the assisting artist announced is Harold Bauer, pianist. Mr. Stransky's program will open with the Nicolai overture, "Merry Wives of Windsor." Mr. Bauer will play the Saint-Saens concerto No. 4 in C minor for piano and orchestra. The patrons of the Sunday afternoon concerts will have an opportunity to hear the Max Reger "Ballet Suite," which won such favor when performed recently at a Thursday evening and Friday afternoon pair of concerts. A group of national dances will constitute the second half of the program, and these will include:

Two Hungarian Dances.....	Brahms
Two Norwegian Dances.....	Grieg
Spanish Dances.....	Moszkowski
Two Slavic Dances.....	Dvorak
Polish National Dances.....	Scharwenka
Waltz, Wiener Blut.....	Strauss

Christmas Concert.

The musical program given in the open air for the celebration of Christmas in Madison Square, New York, is given below. This concert was in charge of J. L. Dilworth, of the John Church Company. It will be noticed how extremely appropriate to the season these selections are, and also the fact is worthy of mention that the American composer is represented:

Carol, From Highest Heaven to Earth We Come....(Old German)	Spross
Alto solo, O Little Town of Bethlehem.....	Mrs. Steele.
Carol, As With Gladness Men of Old.....	—
Carol, God Rest Ye, Merry Gentlemen.....	—
Tenor solo, Calm on the Listening Ear of Night.....	Dressler
Mr. Steele.	—
Carol, Holy Night, Peaceful Night.....	—
Carol, The First Noel.....	—
Bass solo, The Birthday of the King.....	Neidlinger
Mr. Chalmers.	—
Carol, We Three Kings of Orient Are.....	—
Carol, Draw Nigh, Immanuel.....	—
Soprano solo, O Holy Night.....	Adam
Miss Wyckoff.	—

Anthem, Holy Night, Silent Night.....Hawley
Soloists—Soprano, Eva Emmett Wyckoff; contralto, Florence Stockwell-Strange; tenor, Roy W. Steele; bass, Donald A. Chalmers.
Accompanist, William Columbus.

Horatio Connell Praised by Press.

Horatio Connell, the American baritone, gave a song recital in Aeolian Hall, New York, on Tuesday afternoon, November 25, winning the following reviews in the New York daily papers:

Horatio Connell had a gratifyingly large audience at his song recital in Aeolian Hall yesterday afternoon and held its attention and elicited its applause by his performance of a varied program which extended from Bach and Haydn to Wolf and Brahms and a group of English and American composers. Mr. Connell's voice is sympathetic and beautiful, a baritone, but with something of the basso quality. His interpretations are sincere and musical, his diction well finished and clear; and it was evident that his audience derived a real pleasure from his singing.—New York Times, November 26, 1913.

In Aeolian Hall yesterday afternoon, Horatio Connell, baritone, gave a song recital. His voice is one of more than ordinary beauty. It is not of great power, but it has carrying power. His enunciation is commendable and his interpretative powers are satisfactory. A large audience showed its approval with liberal applause.—New York Herald, November 26, 1913.

A fine dignified program well sung was heard yesterday afternoon at Aeolian Hall, when Horatio Connell, a bass-baritone, gave his second annual recital before an audience of goodly size.

In the opening group the singer showed broad oratorio style in a recitative and aria from Haydn's "Creation" and in an excerpt from Bach's "Peasant" cantata. He sang with fine legato style Secchi's "Lungi dal caro bene" and an old English song. He then sang three numbers from Schumann's "Der Arme Peter" and "Ich wand're nicht" in one group, followed by four songs by Hugo Wolf, two by Brahms and a group of English.

All of these were sung with marked musicianship, clarity of tone and of diction, and he gave obvious pleasure to his audience, which asked for additions and repetitions several times.—New York Evening Mail, November 26, 1913.

Horatio Connell, who gave a song recital in Aeolian Hall yesterday afternoon, has developed the art of singing to the highest degree. His enunciation, the breath control and the smooth production of the whole voice, are all beautifully modeled. He also evidences a fine artistic feeling for the different styles of form, and he joins thereto a lyrical baritone voice of a velvety quality and very great range. A Bach aria was finely sung, but he showed later in the recital that his technical and interpretative powers are developed in the modern school as well. He possesses here also the gift of inspiration, and so is one of the greatest.—Deutsches Journal, November 26, 1913.

Horatio Connell, who gave a recital in Aeolian Hall yesterday afternoon, has a bass-baritone voice of excellent timbre which shows fine training, and it is sympathetic and warm in quality.—New York Press, November 26, 1913.

Horatio Connell, a young American baritone, who has earned considerable success in England and on the Continent, gave a recital in Aeolian Hall yesterday afternoon.

Starting with four numbers of the older classics, he first sang, with magnificent mellowness and expression, a recitative and air from Haydn's "Creation." Mr. Connell successfully realized all the requirements, never changing the quality of his tone production.

There was delightful freshness in his interpretation of the old English air, "Here She Her Sacred Bower Adorns," as well as in Secchi's "Lungi dal caro bene" and Bach's "Dein Wachsthum sie feste," German lieder by Schumann, Hugo Wolf and Brahms were given with original words in a dramatic and effective manner, and a group of charming modern pieces ended a truly delightful recital.—New York American, November 26, 1913.

The baritone, Horatio Connell, who gave a song recital in Aeolian Hall yesterday afternoon before a well filled house, possesses a beautiful voice, especially in the middle and lower registers.

The singer, whom the sustained style in oratorio suits so well, has learned the art of singing; he controls a beautiful legato and colors his tones well. Also intelligence is everywhere in evidence. The singer made a deep impression and his great success was well deserved.—Staats Zeitung, November 26, 1913.

Another baritone, Horatio Connell, who has a high place in oratorio work, gave a recital of fine songs in the afternoon at Aeolian Hall, Manhattan, yesterday. Mr. Connell has a fine organ which he uses very well. His diction is particularly clear and his judgment good. He sang songs by Haydn, Bach, Schumann, Wolf and Brahms; some of Coleridge-Taylor, Morris Class and Ellis Clark Hammann. Mr. Connell gave much pleasure.—Brooklyn Standard Union, November 26, 1913.

Horatio Connell, who was endowed by nature for a singer, showed that he is an intellectual vocalist as well, in Aeolian Hall yesterday in his recital. Haydn's "Rolling in Foaming Billows" began the program. "Here She Her Sacred Bower Adorns," an old English air, followed, and Schumann's "Der Arme Peter" came after the joyous Bach number, "Thine Increase Be Constant and Laugh With Delight," from the "Peasant" cantata. The realism of the delicious "plaintive calling" of a nightingale in Brahms' "Waldeseinsamkeit" and the heart broken accents in Wolf's inspired "Auf ein altes bild" were instances of the singer's ability in this type of composition. Had the singer given no other number, this short one was enough to make a name for him. "Der Arme Peter" was perfectly sung in true lieder style, feeling and with beautiful tone color. The short "Soldat" by Wolf, a decisive stirring bit of song, was repeated. Schumann's song "Ich wand're nicht" and a number by Brahms were sincerely given. An excerpt from "A Tale of Old Japan" by Coleridge-Taylor was sung vitally.—Brooklyn Eagle, November 26, 1913. (Advertisement.)

An Orchestral Crises.

[From the Pacific Coast Musical Review.]

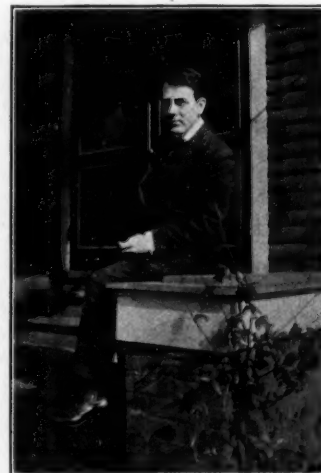
Early in the season we spoke of the Los Angeles orchestral situation and expressed our doubts as to the possibility of success of the People's Orchestra. It is barely three months since we doubted the wisdom of that enterprise, and now we find in last week's Los Angeles Graphic (December 6) the following paragraph, which speaks for itself:

"Developments of the last week have put a decidedly different complexion on the People's Orchestra concerts, given at the Auditorium, Sunday afternoons, which at this time have reached the number of thirty. In the first place, the board of directors of the Music Teachers' Association of Southern California has decided not to continue sponsorship of these concerts. The association has been running them on a basis of hopes and promises and now reaches the wise decision that such are not sufficient collateral with which to meet expenses. The next development was that Eduardo Lebegott, influenced by the facts of several hundred dollars owing him for his work as conductor and by the announced intention of presenting a series of light and popular programs, possibly with educational moving pictures in the intermission, resigned from the conductorship and Manager Edson appointed Hans Linne to succeed him. Linne was formerly the director of the San Francisco Tivoli Opera Company. Mr. Edson is making all effort to have the city council and the county board of supervisors appropriate enough money to carry on these concerts in the city and county. But political incumbents are not prone to appropriate funds for artistic purposes, in the West, especially when there is so much call for civic improvements that are urgent, owing to the rapidly growing population.

Mortimer Wilson, Composer-Conductor.

Mortimer Wilson, composer and conductor, has successfully reorganized the Atlanta (Ga.) Philharmonic Orchestra, and established permanent orchestral concerts. December 16 this orchestra gave its second recital at the Atlanta Theatre.

Some of Mr. Wilson's compositions were recently played by the People's Orchestra of Los Angeles, while an-



MORTIMER WILSON.

other recent work is in process of preparation by that organization.

Boston Players Coming.

Another pair of Boston Symphony concerts will be given in Carnegie Hall, New York, Thursday evening, January 8, and Saturday afternoon, January 10. There will be no soloist at either concert. The Thursday evening concert will consist of symphonies by Haydn, Mozart, and Beethoven. The Saturday afternoon program will have Franck's symphony in D minor, Florent Schmitt's "La Tragedie de Salome" and Rimsky-Korsakoff's "Caprice on Spanish Themes." Schmitt's "Salome" will be heard in New York proper for the first time; it was played in Brooklyn on the last visit of the Boston Symphony Orchestra.

People's Symphony Chamber Concert January 5.

The Zoellner String Quartet will give the third Chamber Music Concert, in the People's Symphony Club Course, at Cooper Union Hall, Monday evening, January 5. Mr. Arens will also lecture on "Trumpet and Cornet" at this educational concert, with illustrations by these instruments.

The program:

Op. 18, No. 4, C minor.....	Beethoven
Second lecture, Orchestral Wind Instruments—Trumpet and Cornet.	—
Adagio from Quartet, op. 47, No. 3.....	Schumann
Unfinished Quartet, op. posth.....	Schubert
Serenade, op. 92 (two violins and piano).....	Sinding

Tetrazzini in Boston.

Luisa Tetrazzini made her first American appearance of the season in "Traviata" at the Boston Opera House on December 19, and the praise that she received was well deserved.

Following are excerpts from the Boston press and refer to the prima donna's singing on the above occasion, as well as her appearance on Christmas Eve in "Lucia":

Violetta in "Traviata" is the most satisfying role imposed upon her at present. She cannot represent the disease racked heroine to the eye, but she can fill the ear not only with florid music that Verdi devised for an epoch that doted on glittering melody, but with the emotional stress that gives dramatic character to the music. She thus does full justice to the composer and to her own particular genius.

She is the most human of all the famous coloratura singers of the time. Her voice is as phenomenal as ever, especially in its power to spin an extremely high tone and give it warm color. She did this last night marvelously well. There still remain traces of the childish treble that made her singing so uneven when she first appeared in Boston, but to offset this she has acquired the art of coloring her tone with the true feeling of the moment. It was sparkling last night in the "Sempre libera," and suffused with tragedy in the "Dite all giovane" that she sang to her poor lover's father.—Boston Journal, December 20, 1913.

Luisa Tetrazzini sang for the first time this winter last night at the Boston Opera House as Violetta in "La Traviata." . . . Well Mme. Tetrazzini, feeling healthy, sang in that spirit, with confidence, with the aplomb of a long popular favorite, with that exceptional agility which is hers by nature. And again her phenomenal upper register, the remarkable ease and fluency, and the inborn sense of style with which she sings, were warmly admired.—Boston Post, December 20, 1913.

Mme. Tetrazzini has increased her powers of vocal dramatization. There have been occasions when she treated Verdi's music according to her convenience. Last night she made the famous soliloquy of the first act something more than two awaited airs for the display of a prima donna's agility. There was appropriate distinction between the moods of fleeting pensiveness and restored abandon. In the scene with Germont the elder, Mme. Tetrazzini managed, without suspicion of forcing her voice, to give true dramatic significance to the sustained and intensive passages, in which Verdi demanded more breadth of tone than that usually found in the coloratura voice.

There was a regard for the rhythmic values and the continuity and proportion of the songful passages that the celebrated soprano has not always shown; there was the same fluency in scale passages and vocal embroidery that has marked Tetrazzini at her best; there was an increasing body in the lowest tones which was used with a sense of color, and there was still the impressive brilliance of the high voice.—Boston Globe, December 20, 1913.

Mme. Tetrazzini sang here for the first time this season. She was in excellent vocal condition and she sang with more emotional fervor than is expected from a mistress of coloratura in Italian opera. She probably appreciates the fact that "La Traviata" is a lyric drama and Verdi's music in the second and fourth acts is melodically dramatic.—Boston Herald, December 20, 1913.

Tetrazzini's voice retains its peculiar birdlike quality, and pleases by the wealth of vocal splendor and elasticity of expression. . . . Mme. Tetrazzini gives it voice with peculiar charm.

Her voice shows some slight changes from the voice of a year and more ago. Her lower tones, once childish and distressingly thin, she has developed to a noticeable degree. Last night they were full, vibrant and of definite quality. This gain has been made at some sacrifice of the pure coloratura quality of the upper register but the net gain in her singing is indisputable.

This artist stands almost alone in the field of bel canto, and the opportunities to hear her must be the more eagerly improved. Few singers approach her in vocal facility and smoothness. Last night her scale passages, her roulades, were captivating, and her tone was of that smooth clarity which marks her the artist. This quality was shown to especial advantage in the final scene, as her brilliancy was made manifest in the "Fora e lui" of the first act.—Boston Daily Advertiser, December 20, 1913.

Mme. Tetrazzini made her season's debut at the Boston Opera House last night in Verdi's opera, "La Traviata." . . . Tetrazzini's voice retains its peculiar birdlike quality, and pleases by the wealth of vocal splendor and elasticity of expression.

Her voice shows some slight changes from the voice of a year and more ago. Her lower tones, once childish and distressingly thin, she has developed to a noticeable degree. Last night they were full, vibrant and of definite quality. This gain has been made at some sacrifice of the pure coloratura quality of the upper register, but the net gain in her singing is indisputable.—Boston Evening Record, December 20, 1913.

Luisa Tetrazzini was the heroine of last night's performance of "Lucia di Lammermoor" at the Boston Opera House. . . . The opera is, of course, a "vehicle" for Mme. Tetrazzini, and she, singing with her wonted brilliancy, made the most of the various opportunities for vocal display which the piece affords. Likewise, as a matter of course, there was much applause after the mad scene.—Boston Post, December 25, 1913.

Lucia is the role that made Tetrazzini famous—the one in which she chose to make her debut in this and other operatic centers. She is more enjoyable in both "Traviata" and "The Daughter of the Regiment," which afford larger opportunities for her marked histrionic ability; but at the same time it must be said she sings Lucia more brilliantly than any other prima donna has sung it since Patti was at her best.—Boston Journal, December 25, 1913.

The performance of Miss Tetrazzini was an engrossing study, and this accomplished artist of coloratura has seldom been heard to better advantage. The brilliance of her tones in the upper register, their clarity and freedom, and her ease and matter of fact demeanor in sustained song gave unbounded pleasure.—Boston Herald, December 25, 1913.

This oft quoted tragedy of a woman made mad by the treachery of her own brother and the supposed infidelity of her lover shows Mme. Tetrazzini at her best.

The "mad scene," of course, gives her a chance to display all her vocal fireworks, and gives the upper register of her voice, the

most brilliant part, every opportunity. Her singing of the ornate scene pleased just as the singing of the "Fora e lui" on Friday delighted the lovers of bel canto.—Boston Daily Advertiser, December 25, 1913. (Advertisement.)

Hamlin and Scott Sing to a Multitude.

A unique experience befell two grand opera stars—George Hamlin and Henri Scott—when on Christmas Eve, they sang to an audience of 100,000 men, women and children, in Chicago. Seldom does an artist in the course of his whole career have an opportunity to dominate so tremendous a gathering with his voice.

The occasion was the celebration of Chicago's first municipal Christmas tree, an eighty-five foot monster lighted by 600 varicolored bulbs.

The two favorite singers selected as soloists for the event were stationed on a third story balcony of the Chicago Athletic Association, and each was introduced by a splendid fanfare of trumpets from members of the opera company attired in Jewish costumes of the period when Christ was born in the manger at Bethlehem. An improvised sound board had been erected over the balcony, and aided by this and a megaphone, the glorious voices rang cut over the hushed populace in thrilling beauty and sonority.

Two Villas Owned by Bassi.

Amadeo Bassi, the famous tenor of the Chicago Grand Opera Company, is the proprietor of two beautiful villas

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VILLA BASSI AT RICCIONE—BASSI AND HIS FOUR BOYS AT THE GATE.

in Italy—the villa La Sfaciata and the villa Bassi at Riccione.

In front of the villa Bassi can be seen Mr. Bassi and his four boys.

Lillian Wiesike's New York Program.

Lillian Wiesike, the soprano, will sing the following program at Aeolian Hall, New York, on the afternoon of January 19:

Quella fiamma	Marcello
Pur di cesti	Lotti
An Chloe	Mozart
Der Kuss	Beethoven
Liebesbotschaft	Schubert
Der Schiffer	Schubert
Der Sandmann	Schumann
Auftrage	Schumann
Sonntag Morgen	Brahms
Immer Leiser	Brahms
Das Madchen	Brahms
Verschwiegene Liebe	Wolf
Elfenlied	Wolf
Romanze	Debussy
Pastorale	Bizet
Across the Hills	Morse Rummel
The Years of the Spring	Beach

Another Klibansky Pupil Engaged.

Jean V. Cooper, one of the most artistic of Sergei Klibansky's pupils, was engaged by Max Jacobs for several of the school concerts during the last week of December, and is engaged as vocal soloist for the last concert of the Max Jacobs String Quartet, March 1, 1914, at Carnegie Hall, New York. She will sing two groups of songs.

OBITUARY

Prof. G. Napoleone Carozzi.

On Friday, December 19, Prof. G. Napoleone Carozzi, of Washington, D. C., died suddenly while returning home from a short walk with his wife. Professor Carozzi had been in ill health for some time, but his sudden death came as a great shock to his wife and many friends.

Professor Carozzi, apart from his great ability as a teacher, composer, and inventor along musical lines, possessed a rare and winning personality—so kindly, so broadly sympathetic, so childlike and gentle, that it drew about him a great number of the most loyal and devoted friends, not only in America, but also abroad, where, in his younger days, he was prominent in musical circles.

Professor Carozzi was born September 8, 1840, at Bergamo, Italy, the birthplace of several other eminent musicians and poets, among them Donizetti, Marini, Rubini and San Giovanni. At the age of nine years he was placed in the Conservatory at Bergamo, and at the age of eleven had produced several admirable compositions. When sixteen years old he graduated with high honors, composing a requiem mass, which received flattering commendation by his masters.

After receiving his diploma from the Bergamo Conservatory, Professor Carozzi went to Milan, where he continued the study of music under the immediate direction of the great Lauro Rossi. One year later he was accorded the distinction of conducting the Opera at Milan, and at the age of eighteen was accepted by San Giovanni, the celebrated vocal instructor, as assistant teacher. Later, while still very young, he held the important position of maestro of the Cathedral at Como, Italy.

In 1862 Professor Carozzi accepted an offer to become leader of the Italian opera in Caracas, Venezuela, but owing to civil war he soon removed to Havana, where he was engaged by Maurice Grau. Inducements were offered him to come to New York, and his success in that city as vocal maestro was marked. In his concert work he was connected with many well known artists, among them, Jennie van Zandt, Signor Randolfi, Christine Nilsson, Clara Kellogg, Gazzaniga, Duval, Errani, Carpi, Capoul, Jamet, Orlandini, Anastasi, and others.

At different periods Professor Carozzi was connected as instructor and musical director with several of the more important colleges of music in the country. A number of eminent musicians, both here and abroad, have very highly indorsed Professor Carozzi's various musical inventions, the Ortofone, a small but ingenious instrument for insuring the proper position of the mouth and tongue in singing; the Teinodoro, an apparatus used in his system of breathing, and several other very valuable musical inventions, for which he received medals and diplomas in Milan and other European cities; likewise his System of Musical Notation, which is said to simplify the teaching of music.

Professor Carozzi had, in later years, chiefly on account of failing health, withdrawn more or less from the world of music.

He was a great inspiration to those who knew him and who mourn him, and no one of his many friends can ever forget the charm of his delightful personality.

Dr. Thomas A. Edwards.

Dr. Thomas A. Edwards, husband of Mme. Etta Edwards, the well known vocal teacher, passed away Monday, December 22, at his residence in St. Louis, Mo.

Dr. Edwards formerly resided in Boston, where he suffered an apoplectic stroke that resulted in almost complete paralysis some eight years ago, and from that day he was unable to talk. Mrs. Edwards devoted most of her time to her invalid husband and learned to understand his minute wishes only by sign or euphonic sound.

W. B. Thompson.

W. B. Thompson, a well known newspaper man and publisher, and father of Thomas B. Thompson, Western Manager of the MUSICAL COURIER EXTRA, died last Saturday, December 20, at Salem, Ohio. The funeral services were held at Metropolis, Ill., and the remains were buried beside those of the wife of the deceased. Mr. Thompson was seventy-four years of age. Condolence is extended to Thomas B. Thompson and his family.

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ORCHESTRAL CONCERTS

PLEASE IN ST. LOUIS.

A Symphony and a Popular Program Prove of Interest—
Rubinstein Club Honors MacDowell—A Grieg Recital.

St. Louis, Mo., December 21, 1913.

The sixth concert given by the St. Louis Symphony Orchestra took place Saturday night at the Odeon. The program was the following: Unfinished symphony, Schubert; concerto in D minor for piano, Brahms, Harold Bauer; suite, "Mother Goose," Ravel; overture, "The Bartered Bride," Smetana. The symphony was rendered with a due regard of the wonderful poetry and sentiment which characterize this exquisite work. Conductor Max Zach's men played it in a most satisfying manner. The work of the orchestra is becoming "high class." Harold Bauer's interpretation of the Brahms concerto gave it a renewed interest to your correspondent. Years ago he studied it and found it cold and unsatisfactory. Bauer brought out every point with remarkable clearness, and each movement set off the others. His combination of emotionalism and intellectuality is most unusual. There is a complete mastery of technique, and a subordination of the mechanical to the artistic. His playing satisfies the mind and the heart.

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The Ravel suite is like most of the modern French music: bizarre, crisp, effective, original in instrumentation, full of contrasts, but comparatively little solidity. It is a phase of art: interesting and even fascinating, but ephemeral. The ever-welcome "Bartered Bride" overture by Smetana was splendidly delivered.

The seventh popular concert of the St. Louis Symphony Orchestra took place this afternoon. The following program was rendered: "Oriental March," Zach; comedy overture on negro themes, Gilbert; aria, "Vesti la Giubba" from the opera "I Pagliacci" (Leoncavallo), Umberto Sorrentino; suite, "L'Arlesienne," No. 2, Bizet; "Valse Triste," Sibelius; group of Neapolitan folksongs: "Tarella Sincera" (De Crescenzo), "O Mari, O Mari" (De Lucca), "O Sol e Mio" (Capera), Umberto Sorrentino; waltz, "Vienna Blood," Strauss. The success of this concert was as pronounced as the previous ones. Signor Sorrentino has a brilliant tenor, which he uses with much effectiveness. He sings in the passionate style which is what we expect from the Italians, and which takes uncommonly with audiences. He was given most enthusiastic applause and responded by repeating the "Pagliacci" selection.

The Chaminade Choral Club of Webster Groves is composed of about seventy women, under the direction of George A. Bluthardt, the organist of Grace Methodist Church. The club gave its first concert of the present season Tuesday night and scored a fine success. Mr. Bluthardt conducted with authority, and the ladies showed marked progress in their part—singing over last year. Cecil Fanning was the soloist, and he displayed a baritone voice of great richness and variety of expression. He won the favor of his audience at once.

A soiree musicale was given by the vocal students of Christine Nordstrom-Carter, the distinguished teacher of singing, last Wednesday night, at the Sheldon Memorial. Charles Kunkel and Ernest R. Kroeger assisted in two duos for two pianos, and Horace White and James O'Keefe played solos. Those who took part were: Messrs. Kunkel and Kroeger, Mrs. Anthony Thouvenot, Mary Williams, Agnes Schlereth, Horace White, Madeleine Ker-shaw, Miss Schlereth and Mrs. Thouvenot, Isaac Pick, Eunice Salzer, James O'Keefe, Esther Sack, Grace Newburn, Vera Fromme, Nannie Erving, Cecil Hunleth, Elizabeth Farmer and Vera Fromme.

The School of Expressional Arts gave a student recital last Friday night. The pupils did excellent work and showed much progress over their playing of last season.

The Rubinstein Club gave a concert last Tuesday night in memory of Edward MacDowell. The program was devoted to compositions by American composers, and the following were represented: Homer, La Forge, Groeger, Beach, Gottschalk, MacFadyen, Foote, Spross, MacDowell.

William John Hall invited musical persons to a Grieg recital given by his vocal pupils and the piano pupils of Addye Yeargain Stemmler. The program, an unusual one as to selection, was as follows: Piano, "March of the Dwarfs," minuet from sonata, Miss Chamberlain (second piano, Mrs. Stemmler); vocal, "The First Violet," "Kid Dance," Miss Garvey; vocal, "Mountain Maid," "A Swan," Mr. Parker; piano, romance (two pianos), Miss Yeargain and Mrs. Stemmler; vocal, "By the Brook," "In the Boat," Miss Fabian; vocal, "Morning Dew," "Autumnal Gale," Miss Junker; vocal, "Ere Long, O Heart of Mine," "The Way of the World," Mr. Moir; vocal, "The Princess," "Solvejg's Song," Mrs. Tuxhorn; piano, "To Spring," "Butterflies," Miss Yeargain; vocal, "With a Water Lily," "One Summer Night," Miss Doorley; vocal, "On the Journey Home," "Eros," Mr. Starck; vocal, Marguerite's Cradle Song, "Good Morning," "Ich Liebe Dich," Mrs. Krutzsch; piano (ensemble), "Peer Gynt Suite," Miss Yeargain, Mrs. Marten, Miss Chamberlain, Miss Tanner.

E. R. KROEGER.

Heinrich Hensel, the Celebrated Parsifal.

What demands the flood of Parsifal productions, which are to begin in January, will make on artists, is shown in the following time division of one of the most celebrated Parsifal singers, Heinrich Hensel, who sings this role in Bayreuth.

Mr. Hensel is to sing the role of Parsifal ten times in Brussels between January 2 and 21, on the 23rd and 27th in Hamburg, on the 28th again in Brussels; January 29 he must rehearse the part in London, in order to sing it there February 2; February 5, 11, and 17 he will sing it again in Brussels, February 7 in London, and February 15 in Hamburg, so that altogether in the course of seven weeks, he will have repeated this great role twenty times, certainly a strenuous task for the artist, but a proof also of the interest which is taken in this festival production.

Musical by Von Klenner Pupils.

An interesting musicale was given at the New York studio of Katherine von Klenner by her pupils on December 21, and it was a pleasure to note the excellent work that is being done by this careful teacher. The pupils without exception showed excellent enunciation and voice placing, and it was evident that in every case that Mme. von Klenner had paid the closest attention to every detail, even to the small matter of facial expression, so important to any one who intends to appear in public. It is also to be noted that a broad and catholic taste was shown in the numbers selected for the program. Mme. von Klenner proved her musicianship by playing the accompaniments herself, as well as by the excellent interpretations of her pupils.

The program follows:

- Duos—
Sweetly Sang the Birds.....Rubinstein
Hunting Song.....Rubinstein
Mises Puhm and Dawson.
- Tenor solos—
Songs My Mother Taught Me.....Dvorak
I'll Sing Three Songs of Araby.....Clay
William J. Downs.
- Soprano solo, Bon jour, Suzon.....E. Pesard
Leila Bailey.
- Contralto solos—
Rosamonde.....Chaminade
Perfect Day.....Carrie Jacobs Bond
Vivian Eccles
- Soprano solos—
Meine Ruh' ist hin.....Graben Hoffman
Frühlingslied.....Be'nes
Katherine Kendig.
- Duet, Oh, That We Two Were Maying.....E. Nev n
Gertrude Eddington and Berta Adams.
- Soprano solo, Voce di Primavera.....Strauss
Camilla Ellsyear.
- Contralto solos—
Home Song.....Liddell
Fair Springtime Beginning.....Saint-Saens
Georgie Dawson.
- Duet, Shadowtown.....Frank Lyn:s
Leila Bailey and Vivian Eccles.
- Soprano solo, Merce diletta Amiche (Bolero).....Verdi
Regina Ahlstrom.
- Soprano solos—
Es war ein Traum.....Lassen
Hearts' Delight.....Gilchrist
Helene Puhm.
- Chorus—
Minuet.....Boccherini
Ave Maria.....Abt
Melophonic Club.
Directed by Mme. von Klenner.
- Contralto solos—
Hindoo Song.....Bembeig
Love's Philosophy.....Berta B. Adams.

Katharine Goodson in Ottawa.

Appended are two criticisms culled from Ottawa newspapers which refer to Katharine Goodson's second recital in that city:

The music lovers of the capital were present in large numbers last night at St. Patrick's Hall to hear Katharine Goodson, the famous English pianist, give her second recital in Ottawa. Two seasons ago she scored a signal success by her performance in this city and the musicians who heard her then, as well as scores of others who did not have the privilege, did not allow last night's opportunity to pass. Among the audience were a number of the Cabinet Ministers and their wives. All present were certainly amply satisfied, for Miss Goodson's playing last evening was simply superb. Neither was the audience slow in showing its appreciation, as by prolonged applause on three occasions during the rendition of the program succeeded in calling forth encore numbers. At the close of the recital the sentiments voiced on all sides were wholly complimentary and some of those occupying the foremost places in the musical sphere of Ottawa freely stated that they had never before heard a lady pianist with such marvelous ability, exhibiting such wonderful power and delicacy of touch combined.

The three encores which Miss Goodson played to the delight of the audience were: A flat waltz of Chopin, rhapsody of Liszt and arabesque by Debussy.—Ottawa Citizen, December 16, 1913.

A very large and fashionable audience, including many of the Cabinet Ministers and their wives, greeted the second appearance of Katharine Goodson, in Ottawa (the famous English pianist), who two years ago scored such a distinct success, and all who heard her on that occasion availed themselves of the opportunity to hear this talented artist again, and many others who did not have that privilege also attended, and St. Patrick's Hall was filled with a most appreciative audience. That every number was fully appreciated was shown by the very hearty applause which greeted each number and called forth three very enjoyable encore numbers.

At the conclusion of the recital many of the foremost musicians of Ottawa who were present expressed a deep appreciation of the superb ability of Miss Goodson, and on all sides were heard most appreciative remarks on the splendid program and the genius of the artist.—Ottawa Evening Journal, December 16, 1913. (Advertisement.)

Gooding Books Arthur Alexander.

Hattie Gooding, of St. Louis, Mo., has secured the first contract for a recital by Arthur Alexander, the Oregon tenor, now a Paris celebrity.

New York police department has a band of 100 pieces. No, not a brass band. Copper, of course.—Newark, N. J., Morning Star.

Miller-Van der Veer Joint Recitals.

Reed Miller and Nevada van der Veer's joint recital at Aeolian Hall, New York, December 3, attracted attention to these sterling artists as nothing else could do. A large audience heard and applauded them in a program of great variety, calling for the highest vocal ability. They sing with that unity of phrasing and complete ensemble, possible only for artists in daily association, giving all they do a spontaneity and "go" altogether delightful. St. Louis is to hear their joint recital, February 13, much the same program as that sung at Aeolian Hall being arranged.

Before reproducing notices below from metropolitan dailies anent this combined recital, friends of Mr. Miller will be glad to read of his current engagements, as follows: Portland, Me., November 27: "The Messiah," Troy, N. Y., December 17; Chicago, Ill., "The Messiah," December 29 and January 2 (repeated); "Hymn of Praise," Utica, N. Y., January 5; "Elijah," Buffalo, N. Y., January 8; with the Mendelssohn Choir, Toronto, Canada, February 2, 3 and 4; Hamilton, Ont., February 11; and St. Louis, joint recital with Nevada van der Veer, February 13.

JOINT RECITAL NOTICES.

In the long list of song recitals, many of them uninteresting or inadequate, it is a pleasure to record the excellent work of Mr. and Mrs. Reed Miller, tenor and contralto, in a joint recital last night in Aeolian Hall. Both singers understand what good singing is and produce their voices with skill. Added to this, a careful selection of unhackneyed songs adequately interpreted, made the recital an occasion worthy of remembrance.—New York Evening Telegram.

There was a pleasing variety in the joint recital of Nevada Van der Veer (Mrs. Reed Miller) and Reed Miller, which took place last evening in Aeolian Hall.

Both these singers are able artists and were received in a hearty manner by a fair sized audience. At the beginning and at the end of the program were placed duets, the first being Bach's "Wohl mir, Jesus ist gefunden," and at the close "A Book of Verses" (Omar Khayyam), by Bantock. They were sung in finished style, and the voices blended well at all times.

Mr. Miller's first group of solos included two songs by Brahms, "Botschaft" and "Immer leiser wird mein schlummer." The quality of his voice was excellent. . . . Mme. Van der Veer sang a group of songs by Handel, Debussy, Franck and Ulmer, the last named composer being represented by two works new to New York, "Waldseligkeit" and "Glaubeur." They were worthy of a hearing, and Mme. Van der Veer's singing in "Waldseligkeit" was perhaps the best of the evening.

The two singers were heard again in songs in English, of which Mr. Miller sang works of Harling, Elgar, Branscombe and Meyer, and Mme. Van der Veer compositions of McCoy, Scott, MacFarlane and Salter.—New York Herald.

Nevada Van der Veer, contralto, and Reed Miller, tenor, gave a joint song recital last night in Aeolian Hall, which was fairly well filled. Both these singers are known to New York audiences. They were both in good voice last night and their singing was thoroughly enjoyable. In each is noticeable the quality of directness and vigor in style, and as a result there was a fresh and spontaneous atmosphere about the recital which added to its effect.

The program began and ended with duets, the first, Bach's "Wohl mir, Jesus ist gefunden," and the last, Bantock's modern "A Book of Verses," from Omar Khayyam. In between, each singer had two groups of solo songs. In Mme. Van der Veer's first group were two songs by Ulmer, "Waldseligkeit" and "Glaube Nur," which were said to be new to this country. They proved interesting and sane examples of the modern style of song writing.

Mme. Van der Veer, who has not been heard as lately as Mr. Miller, was found to be in possession of a powerful voice, of good even quality, which she used judiciously and with a variety of effects. Mr. Miller was also quite successful, and is to be commended for good taste in his singing and lack of vocal affectation.—New York Times.

Nevada Van der Veer, contralto, and her husband, Reed Miller, tenor, gave a joint song recital at Aeolian Hall last night before a large audience. They began by singing together Bach's "Wohl mir, Jesus ist gefunden," and they sang together at the end Bantock's "A Book of Verses." Between these each sang two groups of songs. . . . Both sang with understanding and both gave potent expression to the text as well as to the sentiment of an unacknowledged program. Mr. Miller's first group was of German lieder by Brahms, Kaun and Strauss. His second was in English, Harling's "Wind of the East," Elgar's "In Moonlight," Meyer's "Before the Dawn," and Branscombe's "Hail Ye Tyme of Hollie-Days," all well worth hearing, and the latter so effective that it had to be repeated.

Mrs. Miller's first group was eclectic, beginning with Handel's "Radamisto," continuing with Debussy and Franck and ending with two songs by Ulmer, for the first time in America, "Waldseligkeit" and "Glaube nur." Her second group, like her husband's, was all in English, McCoy's "Voice of the Rain," Scott's "Blackbird's Song," MacFarlane's "Remembrance" and Salter's "A Sky of Roses."—Evening World.

Aeolian Hall was filled last night with a representative audience when Mr. and Mrs. Reed Miller (Nevada Van der Veer) gave their first recital here. That both artists were at the greatest advantage by their long experience was proven by the repose and freedom with which they sang. Mr. Miller has a clear musical tenor, free from blemishes of any kind, and Mrs. Miller's contralto is round, full and musical.

In nothing were they both more satisfying than in the duet, "Wohl mir, Jesus ist gefunden," showing mastery of oratorio style, breadth of style and the beauty of both voices.

Mr. Miller's groups included "Botschaft" and "Immer leiser wird mein schlummer," by Brahms; "Zwei Strausse," by Kaun; "Nichts," by Strauss; "Wind of the East," by Harling; "In Moonlight," by Elgar; a charming song, "Hail Ye Tyme of Hollie-Days," by Gena Branscombe; "Before the Dawn," by Meyer, and the program was closed with the duet, "A Book of Verses," from Bantock's setting of "The Rubaiyat."

Mrs. Miller sang in broad style Handel's "Radamisto." Few singers have given as delightful an atmosphere to Debussy's "Il pleure dans mon coeur" as Mrs. Miller.

There also was charm in her singing of Cesar Franck's "Le

Marriage des Roses," and in two songs by Ulmer she showed that she is not afraid of modern difficulties.

Her closing group included "The Voice of the Rain," by McCoy, "Blackbird's Song," by Scott, "Remembrance," by Will C. MacFarlane, and "A Sky of Roses," by Mary Salter.—Evening Mail.

The artists feel they owe much of the success of the joint recital to the able coaching of Joseph Baernstein Regneas. (Advertisement.)

To the National Institute of Arts and Letters in Berlin

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(Signed) A DEVOTED PUPIL.

Lionel Robsarte, Opera Specialist.

Trabadello, the great voice specialist of Paris, who numbers Dalmores and many of the leading artists of the Metropolitan Opera House as his pupils, often expressed himself in connection with the merits and authority of Lionel Robsarte, but his strongest possible indorsement of Robsarte was in recommending the American as his assistant. For several years, therefore, Lionel Robsarte taught those vocalists who desired instruction of Trabadello, but were not grounded in the Trabadello vocal principles. Students of all nations, men and women, were under Robsarte's direct care, finishing with Trabadello. Naturally, this experience was of vast benefit to the American, and his renown as Trabadello's assistant at once drew numbers of students to him on his return to the United States. Opera artists especially go to him, and principals of leading companies of the comic opera genus study with him constantly.

To attend a Robsarte vocal lesson is to experience something out of the ordinary, for this master of vocal art is frank almost to the point of brutality, especially with those who do not exert their brains. He has no patience with "I forgot," "I don't remember," and such excuses, and positively refuses to accept or retain lazy pupils.

Gay Donaldson in Canton.

Gay Donaldson, the well known baritone of the Middle West, who is at present residing in Cleveland, continues to add to his many successful appearances this season. Of his singing recently in Canton, Ohio, the Canton Daily News speaks as follows:

Mr. Donaldson is a baritone of rare qualities. His voice is vibrant and possessed of unusual power, but yet capable of sub-

dued tones of charming timbre. His manner is at times almost rollicking as he enters thoroughly into the spirit of his songs.

His first number was "Quand la flamme de l'amour" ("La Jolie Fille de Perth") by Bizet. He took full advantage of its dramatic possibilities. He closed with four delightful numbers.

In addition to his regular program Mr. Donaldson sang "Two Roses" by Hallett Gilberte.

Julia Culp on Her Way to America.

Mme. Julia Culp, the Dutch mezzo soprano, sailed for New York on the steamship France, December 27. She is expected to arrive here January 2, and three days later she will be heard in Carnegie Hall. Since her first visit last January, Mme. Culp has won a high place among the foreign artists; by many students of singing this wonderful Dutch artist is considered the greatest lieder singer living. During the short time she will be in this country she will make at least fifty appearances.

Marcus Mayer met Loney Haskell on Broadway yesterday and spoke of the days when he was with Patti. "Black or white?" asked Haskell.—New York Telegraph.

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Amy Beach (Mrs. H. H. A. Beach) in Hamburg.

Mrs. H. H. A. Beach gave a concert in Hamburg, Germany, on December 2 at which her E minor symphony



MRS. H. H. A. BEACH.

and her piano concerto in C sharp minor (with the composer as soloist) were played by the fine orchestra of the Musikfreunde under the direction of that splendid musician, violinist and conductor, Theodore Spiering. Following are some of the criticisms of the Hamburg press. The first one, by that eminent German critic, Dr. Pfohl, is an especially remarkable tribute:

Should women compose? Are their creative efforts justified by adequate creative gifts? This question, nearly always presented in the questionable general form, may readily be answered in the affirmative. . . . One need only mention the names of Amelie Nikisch and Amy Beach in order to refute the foolish prejudice concerning women composers.

Amy Beach came to Hamburg with a symphony and a piano concerto; that is to say, she came before us as a composer of the largest art forms of instrumental music. . . . The works performed here yesterday demonstrated, on the other hand, that in her case we have before us undeniably a possessor of musical gifts of the highest kind; a musical nature touched with genius. Strong creative power, glowing fancy, instinct for form and color are united in her work with facile and effortless mastery of the entire technical apparatus. To this is added charm of poetic mood, delicacy and grace of melody, and a gift for rich, soulful harmonization. Her symphony can successfully assert itself with a dozen of the academic symphonies, and with several dozen of those masculine symphonic productions which in the fruitful years gone by sprang from the old European musical fancy. . . .

Her symphony is a work which compels the highest respect, . . . free from trivialities, and at times entralling the listener by the uncommon intellectual content of its thematic work. Of the four movements I regard the second (Alla Siciliana) as the best. It is written for woodwind, in song form; . . . with a surprising turn this merges into a vivacious allegro, full of the light joyousness of suite music. How charming and how natural is this movement! The piano concerto was played by Amy Beach herself . . . in a style which revealed her as an excellent pianist, with brilliant technique and contagious rhythm. This work finds its highest point in the opening allegro—a surpassing movement, rich in ideas, in the romantic element, and marked by its refined treatment not only of the solo instrument, but of the orchestra. The scherzo also, in form and content a piquant etude with orchestra accompaniment, entertains in no small degree by its tireless movement and vivacity. . . . A large of genuine value leads over to the finale, a movement preeminently suggestive of Chopin, full of playful charm and grace. Amy Beach had the satisfaction of participating as a virtuoso in the big success of her interesting work.—Hamburger Nachrichten, December 3, 1913.

Amy Beach belongs to the prophets of her art who are not without honor in their own country; she enjoys considerable reputation in America as composer as well as pianist. Yesterday she came to Hamburg with a symphony and piano concerto, the latter of which she played in order to have her passport as an artist and composer visé in this city also. The symphony in E minor (Op. 32) revealed a firmly established, positive gift for detail. One well conceived, well executed detail followed another. . . . Amy Beach gives her music the rounding out, the balance which the scheme

of the symphony demands, upon the basis of the universal, aesthetic laws of form. Everything is in the best of order. . . .

In the piano concerto, C sharp minor, op. 45, the composer's invention is primarily inspired by her pianistic instincts, her pianistic training. It is a most grateful work for the solo instrument, both technically and melodiously. . . . Amy Beach plays with élan. Her octave technique is her strongest point, and she has not denied herself ample opportunity in this respect. . . .—Hamburger Correspondent, December 3, 1913.

Amy Beach, an energetic, sinewy American, is one of those women who give the lie to the theory of those who deny her sex creative gifts along musical lines. She does not stand alone in her struggle against prejudice. The era of woman's emancipation has produced a number of musical Amazons, among whom—in addition to Amy Beach—the Englishwoman, Ethel Smith, and Amelie Nikisch, of our own Rhineland, may be mentioned. We heard yesterday in the Musikhalle two comprehensive works of Amy Beach, a symphony and a piano concerto, works which, in spite of various objections that might be made at individual points, could under no circumstances be rejected as feminine mediocrities. Nothing in these works indicates that a woman is their author. Nothing that is good in them could a man—just because he was a man—have written better. And there is nothing that is bad, but no end of men could have written very much worse. . . .

The most charming effect in the symphony is perhaps achieved in the episodes, which the composer has limited to the delicate grace, the finer decorative art of suite music. . . .

The piano concerto has, to begin with, the preeminent virtue of absolute objectivity. It is of a truth a piano concerto growing out of the needs of the piano and written for those needs. But not by any means what might be called a mere "pianistic" piano concerto, but a genuine artistic work. Franz Liszt has served as a model in this case, and particularly in the first movement—which is driven forward by a splendid rush of temperament, and in which musical thoughts of great beauty give evidence enough of artistic emotions—Amy Beach comes very near her model. The second movement also, a piquant, amusing perpetuum mobile invested with great charm of instrumentation, has character and individual worth—is, in short, a document of personality. The composer, a really brilliant pianist, in whom a highly developed technique and a scintillating intellect are effectively united, was the best possible interpreter of her work.—Hamburger Fremdenblatt, December 4, 1913.

Among the woman composers who have manifested themselves in great cyclic art-forms, the American, Amy Beach, must be taken into account. Of her larger works we heard a symphony in E minor and a piano concerto in C sharp minor. Mrs. Beach, who as a young girl, Amy Cheney, was already regarded as a talented piano virtuoso, herself played the concerto. Conspicuous as a gifted and able personality, and as a virtuoso with a preeminent technique, she had a decided success with her concerto—a success largely due to the composer's presentation. . . . In the symphony, a work in four movements, still better effects are achieved. A great fund of inventive power is revealed, and the work gains by the pronounced individualization of the orchestral forces. Relatively speaking, the lento movement, which like two others is written in E minor, gives the most favorable impression of the composer's work. . . . It is well written and possesses undeniable charm, with a fluent smoothness of orchestration. . . .—Neue Hamburger Zeitung, December 3, 1913. (Advertisement.)

Alice Nielsen at Canal Locks, Lockport, N. Y.

Here is shown an interesting picture of the great canal locks at Lockport, N. Y. Alice Nielsen is in the center; her manager, Charles L. Wagner, at her right; the manager:



ALICE NIELSEN AND CONCERT PARTY AT THE CANAL LOCKS, LOCKPORT, N. Y.

of the new concert course, Mr. van de Mark, is on the extreme right. Miss Nielsen's companion, and Melville Clark, the harpist, and Charles Strong, the accompanist, make up the balance of the group.

Hamlin Sings for Former Governor.

Between two appearances, with the Chicago Opera Company, last week, George Hamlin made a record trip East to give a private recital at the home of former Governor Franklin Murphy, of New Jersey.

Rudolf Berger as Don Jose in "Carmen."

One of the many roles in which Rudolf Berger, the one-time baritone, the now celebrated tenor, has won distinc-



RUDOLF BERGER AS DON JOSE IN "CARMEN."

tion in Germany, is that of Don Jose in Bizet's immortal opera.

Berger is an artist and singer of remarkable versatility and his highly flexible voice readily lends itself to the demands of the many various roles he sings.

Secrets of Music.

[From the Canton, Ohio, Daily News.]

Music intensifies!

Not to be too serious about it, apparently there are people who, listening to a symphony, can tell whether it represents a lovers' walk beside the purling brook, or the flash of arms.

At least there are those who claim to be able, without reading the little book called "Program" which is usually handed to the uninitiated at symphony concerts to tell just what the symphony is about.

Also, there are those who have no such insight into the meaning of harmony, and who do not claim to have it.

There are those who can not tell, without reading the written synopsis, whether a symphony is telling the story of Abelard and Heloise or whether it sings the triumphs of Nelson at Trafalgar.

Just the same, no life, not even that of the beasts of the field, is unaffected by music, or unresponsive to it.

Music intensifies!

A man may not know whether a song without words is about love or about hatred, but this much is true—if a man be in the mood of love, when music plays, he loves the more ardently, and if he be in the mood of hatred, his hatred becomes the more deadly.

Is not this true about music—that it increases, as it falls upon our ears, the capacity of our hearts, whatever the emotion which they feel.

"There's no pleasing some people," said the janitor.

"What's the trouble?"

"A family upstairs telephoned me that they were trying to play 'The Anvil Chorus' on the phonograph, and wouldn't I please regulate the knocking of the radiator so as to keep it in time with the music."—Washington Star.

"You say your reduction remedy will reduce anybody's weight?"

"I think we have put it to the severest of tests. It reduced a grand opera singer."—Seattle Post-Intelligencer.

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DENVER MUSICAL EVENTS POSTPONED OWING TO STORMS.

Severe Weather Upsets Schedule—Two Grand Opera Companies Coming—American Music and Art Society's Dinner and Program.

1516 Milwaukee Street,
Denver, Colo., December 20, 1913.

On account of bad climatic conditions existing in this city since the snowstorm on December 4 many concerts and musicales had to be postponed. The Philharmonic concert was given on Tuesday afternoon, December 16, instead of the 12th, as formerly announced. Those who were able to attend this concert say that it was the most enjoyable of the series thus far. The orchestra gave the Mozart "Jupiter" symphony in C major and the four movement "Schönerzade" by Rimsky-Korsakoff. Mrs. Harry Bellamy, local soprano, was the soloist, and sang an aria from "Manon" by Massenet, and an encore, "To You," by Oley Speaks.

A Beethoven recital, in honor of the anniversary of the Bonn master's birth, was given by Armin W. Doerner at Knight-Campbell Music Hall on Wednesday evening, December 17. Mr. Doerner, who is one of the leading musicians of the city, played the following sonatas: Op. 7; op. 78; op. 27, No. 1; op. 27, No. 2 ("Moonlight") and op. 53 (Waldstein).

Edward B. Fleck presented six of his pupils in a piano recital at his studio on Friday afternoon, December 19. Those who performed were Mrs. Spangler, Miss Osterhout, Clara Berrick, Walter Rath, Mrs. Thornburg and Miss Winter.

The sale of seats for the season of grand opera to be given here in February by the National Grand Opera Company of Canada, continues to grow larger, and the prospects are that the house will be sold out for each performance.

The Chicago Grand Opera Company will be in Denver probably after Easter. Frank L. Woodward, who has charge of the local appearance of the company, has been endeavoring to get certain dates after April, but the opera company's wishes conflict with the local management's desired arrangements.

The American Music and Art Society gave its second dinner of the season at the Albany Hotel, on Thursday evening, December 18. A program of unusual interest was given after the dinner. Effa Ellis Purfield, of the Effa Ellis School of Keyboard Harmony, Omaha, gave an interesting talk on her method of developing consciousness of tone melody, rhythm and chord building in teaching children. Mrs. Fred Baker, violinist, and Mrs. J. H. Smislaert, pianist, gave a sonata by Sjogren. Mrs. Baker is an unusually good violinist. Mrs. Smislaert, at the piano, played with her usual fine style and brilliancy. This sonata, new to the society, was greatly enjoyed. Elizabeth Young soprano, sang three songs: "Märzensturm," by Zdenko von Dworzak; "Chere Nuit," by Bachelet, and "Blackbird Song," by Cyril Scott. Blanche Dingley Mathews gave two piano numbers, andante from sonata in C, by Brahms, and capriccio, op. 15, by Godowsky. John C. Wilcox, baritone, sang delightfully a group of songs by American composers: "Were I a Prince Egyptian," by Chadwick; "Du bist wie eine Blume," by Wilson G. Smith; "The Cross," by Harriet Ware; "Sehnsucht," by Zdenko von Dworzak, and "A Plainsman's Song," by Caroline Holme Walker. Mrs. Walker and Dr. Dworzak are members of the society and all were delighted to hear their songs. Those composed by Dr. Dworzak were particularly interesting, and should find a place on many other programs.

John C. Wilcox presented a number of his pupils in a recital at Wolfe Hall on Thursday evening, December 11. Those taking part were Elizabeth Fowler and Mrs. John Bly Milton, contraltos; Mildred Manville, soprano; Horace Wells, tenor; Warren Howe and Charles W. Kettering, baritones. Special mention should be made of Mr. Kettering's singing of a song cycle, "A Seminole Legend," by R. Huntington Woodman. This was given for the first time in Denver, and seemed particularly suited to show to good advantage Mr. Kettering's full resonant baritone voice.

DOLORES REEDY-MAXWELL.

Vera Barstow's Appearances.

Vera Barstow's New York recital will occur on Saturday afternoon, January 17, in Aeolian Hall. The young violinist will then render the Brahms sonata, op. 78; a Bach prelude and fugue; two numbers by Von Kunits, Victor Kolar's "Indian Scherzo," and Paganini's concerto in B minor. Harold Osborn Smith will preside at the piano. Other engagements for Miss Barstow are given below:

January 9, Buffalo (recital); January 12, Erie (recital); January 14, Utica (recital); January 17, New York (recital); January 18, New York Arion Society; January 20, Toronto (National Chorus); January 22, Appleton, Wis. (recital); January 25-31, on tour with St. Louis Orchestra; February 3, Canton, Ohio (Canton Orchestra); February 5, Warren, Ohio (recital).

ARTISTS IN JOINT RECITAL.

Splendid Performances Which Are Liberally Applauded—Encores and Floral Tributes.

Jeanne Jomelli and William Hinshaw were heard together in duets and singly in solos in a joint song recital in Carnegie Hall, New York, on Sunday afternoon, December 28.

The program contained works in the conventional four languages, Italian, German, French and English, but the



WILLIAM HINSHAW.

musical works selected were by no means conventional.

Examples of the old Italian classical composers were conspicuously absent from this unusually attractive program, which may account for the hall being filled at the beginning of the recital. There was no inducement to come late.

Even the second number was greeted with laughter and applause, for Rossini is a perennially young master who



JEANNE JOMELLI.

could not have written the drily serious arias of his early predecessors if he had tried.

In the third number the program was already as modern as Charpentier's "Louise," and Jeanne Jomelli gave a delightful rendering of the lovely melody. In her Debussy songs she was at her best. "Fantoches" had to be repeated. In her last group she sang in English, and pronounced her syllables remarkable well. Holbrooke, presumably the Englishman, Joseph Holbrooke, of orchestral

renown, is the composer of the gloomy and stately "Come Not When I Am Dead." But Gilberte and Campbell-Tipton are Americans, the first named living in New York, and the second one a self-expatriated Parisian. Both of these American works are excellent songs in every way. Campbell-Tipton unquestionably shows a leaning towards the modern French style of accompaniment and harmonic texture. Gilberte's "Ah, But a Day" is not French. It belongs to that international school which hardly has any particularly local color in it. But it is a most effective vocal composition, well constructed with clearly defined and easily remembered themes, serious, and free from the least taint of the hackneyed or commonplace. It was generously applauded, as it deserved to be.

William Hinshaw was in splendid voice. His high G's in Hermann's "Drei Wanderer" completely won the admiration of his hearers and were greeted with a storm of applause. He likewise added a touch of genuine pathos to Homer's "How's My Boy," and made everybody smile with the humor of "Ould Plaid Shawl." "Danny Deever," too, was admirably delivered, with convincing exposure of all the gruesomeness and realism in the lines.

In the duet from "Hamlet" the two artists reached a climax of vocal and emotional effect which swept everything before it, and compelled the audience to recall them several times to the platform. The soprano received several bouquets; but the baritone shared equally in the tribute paid by the audience to the artists at the end of the program as well as during the performance. The program:

Duet, La ci darem la mano, from Don Giovanni.....	Mozart
Mme. Jomelli and Mr. Hinshaw.	
Aria, Largo al factotum, from The Barber of Seville.....	Rossini
Mr. Hinshaw.	
Aria from Louise.....	Charpentier
Mme. Jomelli.	
Schmied Schmerz.....	Van Eyken
Maenner suchen stets zu naschen.....	Mozart
Drei Wanderer.....	Hermann
Mr. Hinshaw.	
Duet, Doute de la lumiere, from Hamlet.....	Thomas
Mme. Jomelli and Mr. Hinshaw.	
Clair de Lune.....	Debussy
Fantoches.....	Debussy
Nebbie.....	Respighi
Mme. Jomelli.	
How's My Boy.....	Homer
Ould Plaid Shawl.....	Haynes
Danny Deever.....	Damrosch
Mr. Hinshaw.	
Come Not When I Am Dead.....	Holbrooke
Ah, But a Day.....	Gilberte
Rhapsodie.....	Campbell-Tipton
Mme. Jomelli.	
Duet, Mira di Acerbe Lagrime, from Il Trovatore.....	Verdi
Mme. Jomelli and Mr. Hinshaw.	

Pilzer's Musicianship Applauded.

Maximilian Pilzer contributed the violin numbers in the first recital given in Hampton Hall, Wilkes Barre, Pa., Monday evening, December 15.

The Wilkes Barre Record had the following to say in appreciation of the violinist's numbers:

Mr. Pilzer was an honor pupil in one of the great conservatories of Europe and for long a pupil of the late and great Joachim.

Mr. Pilzer wrought from the dignity and solid worth of Handel's E major sonata with its loveliest of slow movements, to the exacting technical requirements of Sarasate's Caprice Basque and the Smetana Aus der Heimat, to dainties like Beethoven's well known Minuet and Kreisler's fanciful and highly colored Tambourin Chinois, and to his own Orientale—a delightful and appealing range of work, carried through, as to intonation, sense of rhythm and accent, lingering grace of nuance and well molded legatos and smooth bowing, to the more brilliant technical revelation with pronounced effect.

His work was musicianly, excellent enough to challenge the severe critical demands and withal his personality and bearing confirmed the effect of his intelligent readings. Mr. Pilzer should, of his excellent deserving, come readily and largely into public notice. (Advertisement.)

Julia Culp En Route.

Julia Culp, the famous lieder singer, sailed from Havre, December 27, on the steamship France, and is due in New York about January 2. Mme. Culp will give her first New York recital of the season in Carnegie Hall, Monday afternoon, January 5.

Reimers-Spencer Joint Recital.

Paul Reimers the tenor, who arrived on the steamship Amerika last Saturday, December 27, will be heard in a New York joint recital January 8 with Eleanor Spencer, the pianist.

To Sing for President Wilson.

Mme. Gerville-Reache, the contralto, has been invited to sing at the White House on February 5, 1913.

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"There are plenty of men and women who can fiddle. Some can even make music flow from the strings, but there never are more than two or three persons in the world at the same time who can work the miracle Maud Powell can."

—From an Editorial in "The Portland Oregonian" of January 17, 1913

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

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Particular attention given to works of American composers and their products.

Breitkopf & Hartel, New York.

"THE NEW SIR OLUF." A chorus for male voices (T. T. B. B.). English words by Frederick H. Martens; music by Jacob Heymann.

This is a highly effective setting of the poem by Ernst von Wildenbruch, with all that romantic spirit of German legendary lore. The part song occupies twenty-three pages and is by turn dramatic, lyrical, mysterious and declamatory. Such difficulties as the work contains are the necessary outcome of the part writing and not on account of improper treatment of the voices. In the matter of compass the composer has kept well within the range of the average amateur chorister. We recommend this well written and thoroughly practical work to the notice of male chorus directors. It will repay the trouble spent on it.

"THE MESSIAH." Printed from an unnamed manuscript in the Cathedral Library at Durham, England, with an organ setting arranged by O. Taubmann.

According to the preface, this work is "here for the first time printed and made known to the world of music." It has for libretto "a rather commonplace poem on the birth of our Lord." It seems plain that this "Messiah" was written and so named a quarter of a century before the great Handel called his magnificent oratorio "The Messiah." It is possible that Handel had seen this work. Unfortunately the manuscript gives us no hint as to the composer of the music. It seems probable that this earlier "Messiah" was written within the walls of Christ Church, Oxford; for Christ Church was at that moment a college full of musical life. Under the inspiration of Dean Aldrich the place appears to have felt the best side of Italian musical genius, as it was shown by Palestrina and Carissimi. It is quite possible that the author was one of the musical friends of the dean and of Anthony Alsop, who was responsible for the words of "Messiah." That this cantata was written by some one skilled in the Italian style is plain on every page; this is emphasized by the composer, who gives directions that Corelli's eighth concerto should be played as the overture to it. We may take it for granted that the composition came into being before 1715. It is a bright and graceful cantata, written by one who loved Corelli's music.

Whether Handel borrowed from it the title of his great work, or whether it was only a coincidence, is a question that has no answer. All we can say is that this cantata was written near the end of Queen Anne's days, or early in those of George I. The name of the composer remains unknown.

G. Schirmer, New York.

"CHOPIN, THE COMPOSER: HIS STRUCTURAL ART AND ITS INFLUENCE ON CONTEMPORANEOUS MUSIC." By Edgar Stillman Kelley.

There is a romance in the mere name of Chopin which has inspired, or impelled, a number of writers of many lands and of both sexes to express their opinions on Chopin and his music. Every incident in the short and tragic life of Chopin is of interest only because Chopin wrote the kind of music that appeals to the sentiments and sympathies of the musical world. But so many writers and rhapsodists on Chopin seem to forget that a narration of the incidents furnishes no key to the secret of the music.

In this masterly work by Edgar Stillman Kelley are to be found no tales and romances, no reveries by moonlight, no vigils in sombre ruins, no dreams in silent forests. We get no picture of our hero at the piano with a bevy of languorous and longing demoiselles sighing over his nocturnes, nor do we hear the anguish of lovers' farewells and witness

deathbed partings, as so often described in melodramatic books by the dozen written about Chopin.

Edgar Stillman Kelley, the composer and man of feeling, is quite as capable of understanding the inspired music of Chopin as any of the many writers who have preceded him.

But Edgar Stillman Kelley, the scholar and subtle analyst, has given the musical world a work which is unique among the hundred volumes in the Chopin library. He has made a chemical analysis of the rainbow, dissected the wing of the butterfly, measured and marked the formal structure of Chopin's ideal works.

We quote from the introductory comment and give the author's words:

"So fierce was once the conflict between the classical and romantic schools of art and literature that the former was popularly regarded as exclusively concerned with manner and form; the latter as dogmatically devoted to the subject matter regardless of structural laws. In the light of subsequent research and in the calm of impartiality we find that the truly great men of the classical school possessed romantic qualities, while the masters of romanticism were keenly sensitive to the essentials of form. . . . Various brilliant literary productions dealing with Poland's composer from a biographical, pianistic or aesthetic standpoint, have graced the tables of the music loving world from time to time. The apology for the appearance of a treatise like the present may be found in the fact that it will not be devoted to the expression of opinions concerning the import of certain compositions and their interpretation, but rather to the discussion of that which admits of little or no dispute—the musical structure. It is to be hoped that this effort to scrutinize the subject from a point of view sufficiently divergent from the traditional, will render it of some assistance in making the trigonometrical measurement of the master's accomplishments.

"Some years ago the author projected a series of essays, the object of which was to demonstrate that the music termed romantic, as well as that which we call classical, had its scientific justification. Many of those essays were published from time to time in the MUSICAL COURIER. The reception accorded these advance numbers of 'Chopin the Composer' was such as to engender a belief that the remaining sections might also prove of interest."

It is, of course, impossible to do anything like justice to a volume of 190 pages in the brief space at our disposal. The best we can do is to acknowledge our deep sense of gratitude to Edgar Stillman Kelley for so ably analyzing the structure and form of Chopin's works, and placing those works before music students as clearly and definitely outlined as are the fugues of Bach and the sonatas of Mozart.

There are also many wise suggestions and comments throughout the book which have an intrinsic value quite apart from their bearing on Chopin. Says our author in the last chapter: "How much more suggestive of universality would our world language, music, become if it were regarded as one to which various peoples have contributed! Were the claim broadly stated that we derive our melody from Italy, our harmony from Germany, rhythm from the Slavs and Magyars, and orchestral color from the French, we should have a proposition decidedly more poetic and plausible than when we attribute all factors to one country or one people."

This book must eventually be found in the library of all serious students of music. It will one day rank as a classic.

[We regret that a package of piano music and songs, representing a selection from the new publications sent to the Musical Courier during the past five weeks, was recently lost from this office. If any of the publishers who have recently sent us songs or piano solos are anxious about certain publications, they are requested to send us postal cards with the names of the compositions. We shall be glad to inform inquirers whether or not we have the compositions mentioned, and if duplicate copies are mailed to us they will receive immediate attention.—Editor Musical Courier.]

An Important Concert in North Adams, Mass.

An important musical event will occur in North Adams, Mass., January 6, under the auspices of the Wellington Lodge, for which musical arrangements have been made by Annie Friedberg, the New York manager, for Romeo and Karola Frick; Nana Genovese, formerly of the Manhattan Opera Company; Mary Adele Case, contralto; Miss De Forest Anderson, flutist; Umberto Sorrentino, tenor, and Samuel Mensch, pianist.

Chemnitz performed a new choral work, "Der brave Tambour," by Hans Lissmann.

Weston Gales, Conductor.

Below are some German criticisms of Weston Gales, the young American conductor. Mr. Gales, it may be said, is about the first American who has succeeded in going to Europe and, without special influence or protection, won for himself serious consideration and respect as a conductor purely by the excellence of his work. The reviews follow:

Dvorák's E minor symphony constituted the chief number of the program given yesterday by our Musikfreunde Orchestra under the leadership of Weston Gales, a young American conductor.

Mr. Gales, in this music, as well as in the vorspiel to Humperdinck's "Hänsel und Gretel," proved himself a conductor of genuine musical ability, who is absolutely free from pedantry and thoroughly understands his subject.—Hamburger Nachrichten, October 7, 1913.

Weston Gales, a young American conductor, gave a single concert for which he had enlisted the services of the orchestra of the Verein Hamburgischer Musikfreunde. Although quite unknown hereabouts, he was enthusiastically applauded at the conclusion of the first number, Dvorák's symphony in E minor. He was able to do fine justice to the change from fantastic freedom to strictly rhythmic conducting and to the genuine love strain which exhales from this beautiful work.

The adagio with the fine tendril-like lines of violins above the stationary humming bases in the subsidiary episode produced the purest effect. It was altogether thoroughly finished music making.—Neue Hamburger Zeitung, October 8, 1913.

Weston Gales, obviously an already skilled, decisive conductor, selected our excellent Philharmonic Orchestra to give an example of his ability as a conductor in Nürnberg yesterday. Anton Dvorák's symphony in E minor, like its companion in D major of genuine Slavic character, afforded Mr. Gales the opportunity to make his energetic, temperamental conducting recognized. Circumspect mastery of the score and genuinely artistic musical feeling in the interpretation of the tone poem are qualities upon which this still young conductor may pride himself without reservation. The excellent impression made by the symphony was further maintained by the vorspiel to "Hänsel und Gretel" of Engelbert Humperdinck. In the second half of the concert, the conductor convinced his audience with the "Siegfried" idyll, the vorspiel to "Tristan und Isolde," and the "Meistersinger" vorspiel in succession that he also understands Richard Wagner well and knows how to do him full justice.—Nürnberg Zeitung und Correspondent, October 11, 1913.

Kapellmeister Gales gave a concert last evening in the Hercules Velodrom with the Philharmonic Orchestra before a well filled house. By his interpretation of Anton Dvorák's E minor symphony the conductor showed a fine comprehension of the composer's characteristic form of expression. The adagio especially, like the largo which followed, created an atmosphere which was most reverential. The conductor's individuality, which expressed itself especially in Humperdinck's vorspiel to "Hänsel und Gretel," showed itself at its best in Wagner's "Siegfried" idyll, as well as in Wagner's vorspiel to "Tristan" and the "Meistersinger," which followed.—Nürnberg Staatszeitung, October 11, 1913.

His interpretation of the work (Dvorák's symphony in E minor) was clear and direct, quite in keeping with German convictions and musical through and through. In intense passages a powerfully vital musical nature disclosed itself. In all his work he appears to have the make-up of a skilled artist. Just the uncommonly plastic and moving manner in which he took the symphony of Dvorák, so rich in pictures, delighted me exceedingly. The "Tristan" vorspiel, whose tremendous climax was given full expression, was magnificently rendered. The brilliantly executed close of the "Meistersinger" vorspiel brought the conductor hearty recognition. The orchestra followed its unwonted leader with evident joy.—Nürnberg-Fränkischer Kurier, October 12, 1913.

Strong musical feeling and complete mastery of the score as well as the ability to impart his artistic views to the orchestra are his

by right. His movements are calm and definite and betray temperament. That the orchestra was able to carry out his intentions was disclosed even at the beginning of the symphony (Dvorák—"Aus der Neuen Welt"). The interpretation of the work, which seems to be particularly suited to this conductor, was a moving one. The portions of this highly colored composition, especially characteristic of the New World and its ways, received affectionately sympathetic treatment. Full expression was given the surging climax of the vorspiel to "Tristan und Isolde," an interpretation which could serve as a standard. The brilliantly worked out finale of the "Meistersinger" vorspiel brought the conductor a reception which was significant.—Norbayerische Zeitung, Nürnberg, October 13, 1913.

The impression one received from his work was excellent in every particular. Gales developed repose and clarity, and from the purely technical standpoint he already understands how to lead energetically with free control of his powers. In addition, his whole manner is such that one recognized a personality, capable of musical feeling, which seems intended for a serious artistic mission. Right good was the "Siegfried" idyll and especially the splendidly thought out "Tristan" vorspiel. In short, the evening afforded one the highly auspicious opportunity to become acquainted with a humanly sympathetic artistic nature, from whose development surely much more can be expected.—Fränkische Tagespost Nürnberg, October 14, 1913.

Weston Gales, a young American conductor, living temporarily in Munich, made his debut here Friday in the Hercules-Saal. He possesses an extraordinarily musical nature, which was proven by the moving manner in which he interpreted, with the aid of the Philharmonic Orchestra, Dvorák's well known symphony, "Aus der neuen Welt."—Nürnberg Anzeiger, October 15, 1913.

The American conductor, Weston Gales, has recently appeared before the Munich public at the head of the Concertvereins Orchestra. The program, which the artist on this occasion offered, happily deviated from the customary rut inasmuch as it afforded us an opportunity to hear the E minor symphony of Dvorák, so seldom played in Munich. This work, which is distinguished by a certain primitive freshness as well as by a quite significant inventive force, received at Gales' hands a very carefully prepared performance which in the adagio rose to heights capable of making a deeply touching impression.—Münchener Bayerische Staatszeitung, October 20, 1913.

Weston Gales is an experienced conductor who is absolutely master of the score. With perfect economy of motion he exerts his influence over the orchestra, which he understands how to conduct calmly and surely.—Münchener Neueste Nachrichten, October 21, 1913.

The American, Weston Gales, is a thoroughly capable conductor of a sound musical nature. What he undertakes he moulds clearly and with that joy in emphatic rhythm, which causes one gladly to overlook the mistakes which result in consequence, because one knows how very few conductors are still able to make them. When Gales has a work to interpret, which is of a purely elementary musical character, such as Dvorák's New World Symphony, his reading is absolutely satisfying.—Münchener Zeitung, October 22, 1913.

Weston Gales, who has come before the Munich public as a conductor, has decided talent in directing and knows how to inspire the band of musicians before him.—Bayerischer Kurier, October 25, 1913.

Mr. Gales is a musician of cultivation and taste who knows what he wants and understands exactly how to convey his impressions to orchestra and public alike.—Münchener Post, October 23, 1913. (Advertisement.)



WESTON GALES CAUGHT BY THE CAMERA WHILE CONDUCTING.

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Bloomfield Zeisler Recital.

Fannie Bloomfield Zeisler will give her only New York piano recital of this season at Aeolian Hall, Saturday afternoon, January 3, 1914. The program is to be as follows:

Menuett, E flat major.....Beethoven
Chorus of Dancing Dervishes (Ruins of Athens).....Beethoven
Turkish March (Ruins of Athens) (by request).....Beethoven
Impromptu, op. 142, No. 3.....Schubert
Hark! Hark! the Lark.....Schubert
(Transcribed for piano by Liszt.)
Military March (by request).....Schubert
(Transcribed for piano solo by Tausig.)
Sonata, op. 25, B flat minor.....Chopin
A la Bien-aimée (by request).....Schubert
Humoresque, op. 101 (by request).....Dvorák
The Juggler.....Mozart
Norwegian Brautzug.....Grieg
Rhapsodie No. 12.....Liszt

Zoellner Quartet Concerts.

The Zoellner Quartet gives its first concert of the season on the evening of January 7, in Aeolian Hall, New York. The second recital will take place March 31, in the same hall.

Jomellifluous Song.

Respectfully inscribed to Mme. Jeanne Jomelli.
In the halls of high Olympus,
Home of gods and godlike song,
Muses charm, with strains euphonious
Hours that swiftly glide along.

One day Jove, with mind elated,
Thundered softly, "Shades of Pan!
Music is a sacred fire
It were meet to give to man."

So they fashioned, with much cunning,
Music in a mortal frame,
Music jovial and mellifluous—
Jeanne Jomelli is its name.

L'envoi:
In the firmament of music,
Bright amid the starry throng,
Man will ever hear you—see you—
Hovering o'er the heights of song.

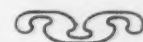
CHARLES EDEY FAY.

NEW YORK, December 17, 1913.

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[From the Portland, Ore., Journal, November 30, 1913.]
Under the caption "Portland Variety," the **MUSICAL COURIER** of recent date makes the following editorial comment on the programs chosen for our symphony orchestra concerts:

"Portland, Ore., had the first concert of its third symphony season on November 2. The program, conducted by M. Christensen, included Tschai-kowsky's E minor symphony, Massenet's 'Scenes Alsaciennes,' Delibes' 'Pizzicato Polka' (from 'Sylvia'), Grieg's 'Norwegian Tone Pictures' and Beethoven's 'Egmont' overture, altogether a rather unusual selection of numbers, which surely must have pleased all tastes. The injection of the severe Beethoven overture immediately after the Massenet, Delibes and Grieg sweets, which preceded it, is an especially remarkable arrangement. With all due desire to be broadminded musically one cannot sanction the playing of the 'Sylvia' polka at a symphony concert. We do not remember to have seen it before on the same program with a Tschai-kowsky symphony and a Beethoven overture. The next concert of the Portland Symphony Orchestra is on December 14 (under Carl Denton's leadership), when the program will consist of Wagner's 'Meistersinger' prelude, Goldmark's 'Rustic Wedding' symphony, a Bach bourée for string orchestra, and—here come the concessions to the popular tastes—Mascagni's 'Hymn to the Sun' (from

tions of the evening was the duet from "Philemon et Baucis," in which Mrs. Robert Gilmour, soprano, and J. Saxton Smith, tenor, took part. The singers' voices blended well, bringing out the beauty of this dainty music. A great deal of enthusiasm was also aroused by the singing of the old favorite, the sextet from "Lucia."

"THE MESSIAH" FINELY SUNG BY NEW YORK ORATORIO SOCIETY.

Louis Koemmenich Again Reveals Mastery as a Conductor—
Splendid Quartet of Soloists.

On Saturday evening, December 27, the Oratorio Society of New York gave the annual and customary Christmas performance of Handel's "Messiah." Louis Koemmenich, the conductor, lent considerable interest to the old work by



LOUIS KOEMMENICH,
Conductor Oratorio Society, New York.

performing choruses which are seldom sung: "His Yoke Is Easy" and "Let Us Break Their Bonds Asunder," for instance, almost had the charm of novelty.

The finest choral work of the evening was in the broad, majestic "Surely He Hath Borne Our Griefs," in which the great rhythmical sweep, the full voiced sustained chords,

were ahead of the singers till the conductor got them to work in harmony with his choral forces.

Mme. Rider-Kelsey, soprano; Christine Miller, contralto; Evan Williams, tenor, and Frederic Martin, bass, made one of the finest quartet of soloists that could be got together. The applause which followed the close of each solo was quite unusual for a choral work.

The most dramatically effective solo in the oratorio is for bass, for which voice Handel wrote particularly well. "Why Do the Nations So Furiously Rage Together" still remains one of the most rousing bass solos ever written. Frederic Martin sang it well. He also was heard in "But Who May Abide," "The People That Walked in Darkness" and "The Trumpet Shall Sound."

Evan Williams, the tenor, who sang the first vocal number in the oratorio—"Comfort Ye"—is too well known as a singer of this kind of work, in England as well as in America, to require an introduction to the readers of the **MUSICAL COURIER**. He delivered all his vocal phrases with perfect ease, beauty of tone, and the clearest enunciation of the words. "Behold, and See if There Be Any Sorrow" was sung with a pathos which was plainly felt by the audience, and "Thou Shalt Break Them" was powerful and brilliant. Christine Miller's smooth and sympathetic voice never sounds better than in the simple airs which Handel wrote for the contralto in this melodious oratorio. "Behold, a Virgin," "He Was Despised," and above all, "He Shall Feed His Flock," were of the most unusual musical



CHRISTINE MILLER,
(Soloist in "The Messiah.")

'Iris'), an intermezzo from Wolf-Ferrari's 'Jewels of the Madonna' and Victor Herbert's Irish Rhapsody."

For the information of the **MUSICAL COURIER** it may be stated that the program did please, in spite of its "remarkable" arrangement, and that one of the "hits" was the pizzicato polka from "Sylvia," judging from the applause, and there was no claque there either.

Louise Gerard-Thiers Keeps Christmas.

Nothing more in keeping with the spirit of the season could have occurred on Christmas Day than the annual Yuletide celebration at the studios of Louise Gerard-Thiers, Carnegie Hall, New York, on the evening of December 25. From a small beginning several years ago intended primarily to furnish a little "Christmas Cheer" for the out of town students who could not go home, this affair has grown to such an extent that the studios are now taxed to accommodate the guests. At these times Mme. Thiers, with a heart overflowing with appreciation of the students' conscientious work, lays aside her personal plans, so that all shall have a good time. The studios are dressed in gayest holiday attire, and elaborate refreshments are served. The evening's entertainment is largely given over to singing Christmas carols and special music, in which all participate. The latter part of the evening is reserved for dancing.

At the last Saturday Evening Students' Class another new soprano was heard (in the "Aida" duet), this being Mrs. Robert Seabury, who, following a year's absence, returned last week. Perhaps one of the most beautiful selec-



Copyright by E. F. Foley & Co., New York.
MME. RIDER-KELSEY,
(Soloist in "The Messiah.")

the nobility of style, and the emotional expression were all excellently rendered.

In "Lift Up Your Heads" and in other numbers the orchestral players were with difficulty prevented from running away with the accompaniment, and in "Let Us Break Their Bonds" they succeeded in getting a good half meas-



EVAN WILLIAMS,
(Soloist in "The Messiah.")

and emotional significance when Christine Miller sang them on this occasion.

The soprano voice is heard in solo only after the tenor, bass, alto, chorus, and orchestra have become familiar to the audience. Nothing could sound more fresh, bright, and pleasing than the pure voice of Mme. Rider-Kelsey announcing the message of the angel while the shepherds were abiding in the field. In "Rejoice Greatly" the soprano had a fine opportunity for a display of vocal virtuosity, and in "Come Unto Him" an equally fine chance of expressing tenderness. Not only for these solos, but for the sustained and expressive "I Know That My Redeemer Liveth," she was enthusiastically applauded by the audience and the choristers.

The hall was filled, and there was an unusual amount of applause, due, of course, to the fine performance of all concerned.

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OPERATIC DEBUTS CAN BE BOUGHT IN ITALY.

But They Cannot Be Followed Up Successfully Unless the Debutant Has Talent—A General Endorsement of the Statement Made by Oscar Seagle, but Exception Taken to Some of Its Details.

Milan, Italy, December 12, 1913.

In a chat which I had recently with one of the well known American singers here in Italy, and one who is truly cog-



From the Theosophical Path.
THE "OLD CASCADE," TIVOLI.

nizant of the conditions prevailing in the operatic world of this country, she spoke of having read an article in a New York newspaper written by Oscar Seagle, the distinguished singer, and concerning the value, in his estimation, of making a debut in Italy. It seems that he considers it of small moment because easily obtained by a judicious expenditure of money. This, said my informant, was hardly a fair judgment.

Not having read the article in question, the following is in no wise in response to or criticism of said article, but rather an outline of a few facts and diversions as may be in my possession. Debuts can, undoubtedly, be purchased here, as anywhere else in the world, for that matter, but assuredly the prospective buyer must possess, in some degree, the requisites necessary to bring this about, such as a voice (its size and quality may not matter), ability to keep in fairly close touch with the orchestra and a slight knowledge of how to deport oneself on the stage. Having so much and a fairly fat pocketbook one can start. After the debut, what? (That is, if one has really no talent.) Nothing! Of course one can continue to pay for "debuts" in various small places, but you cannot sing in the large cities successfully without having something to offer. The following incident supports my conclusion: An American girl, whose father was of some political prominence and riches in the States, decided that she would "debut," and her father with pride seconded her decision. On their arrival in Italy they consulted a well known manager, who, fully alive to a golden opportunity, assured them that it could be quite easily arranged. He would engage a theatre, an orchestra, assisting principals and chorus, attend to the newspapers, the audience, etc. He would see to everything and he did, for he bought the attendance and enthusiasm of an entire village—a little one. The father settled the bill for \$6,000—but what would not a doting father do for a debuting daughter? However, she was not engaged elsewhere even with all this success behind her.

Let me assure singers that to make a success in Italy requires a "delivery of the goods." There is not such a dearth in the number of voices for the several ranges, in fact there are multitudinous applications for each part, and especially is this true when the operas are well known, such as those of Bellini, Verdi, Puccini, Leoncavallo, etc. Nowhere else are the audiences so severe as in Italy. They are unmerciful, whistling, catcalling, hissing and worse, when they are not pleased. As an example, at Cremona, a city of from 75,000 to 100,000 inhabitants, at the Teatro Ponchielli, a season of two weeks was given, with a performance each night. During that short period

there were fourteen tenors to appear and disappear, for the audience protested every one. And some of these tenors had sung at La Scala with success. That is severity, is it not?

Do not come over here with false ideas; but if you have a good voice, intelligence and courage (very essential), by all means take these talents and prove them in the refiner's fire—for of a surety that is its character on this side.

Signorina Hidalgo, the Spanish cantatrice, who appeared at the Metropolitan in New York some three years ago, is here on her way to Turin, where she sings next month. In February, March and April she will sing at St. Petersburg.

No doubt the name of Mme. Deanette Alvina is familiar to many Americans. She sang for a season at Daly's with the New Opera Company, and later with the Lombardi troupe. It was with the latter company that she made her great success in "Thais," one San Francisco paper proclaiming her the equal of Mary Garden. She is an American girl whom success has not spoiled. On the contrary, for in the midst of a most successful career she had the courage to see that a European education and environment would supplement her talent immensely. So leaving her lucrative work, she came over here, and now, after two years' study in Berlin (where she sang at the



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Opera Comique), in France and Italy, she is to reappear as Thais, but this time in Italian. The debut will take place at Novara, about an hour from here.

FRANKLIN RIKER.

Fairy Music.

Oh, you shall play a seaweed harp,
And you, a beechnut violin,
Till your thin music silver sharp
Invites the vagrant fireflies in.

And you shall play a moonbeam flute,
And you, a mullein stalk bassoon,
Till all the crickets gather mute
To criticise beneath the moon.

And you shall play the shepherd horn
That call white fancies home like sheep;
And you, the oboe all forlorn
That Oberon gave you to keep.

For you will both be fairies then:
And one shall sound a coiled shell
To pilot fairy sailormen,
And one shall ring a crystal bell.

And you with yellow hair will need
A willow whistle cut at dawn:
But you shall play a river reed
Like any little nut brown faun.

And Syrinx will forget to flee,
And Pan, what mischief he had planned:
And she with you will dance while he
Pipes up the moon of Fairyland.
Grace Hazard Conkling, in St. Paul Dispatch.

From Baritone to Tenor.

Not every one knows that Raymond Parker, tenor soloist at the Swedenborg Church, New York, began his career as a baritone. Just one year ago he went to George Carré, the well known New York vocal teacher, for some advice and was immediately told that his voice possessed more of the tenor than of the baritone quality.

Because of the agreeable quality of his low tones, he was led into the belief that he was a baritone, and therefore worked along such lines. At the end of one year Mr. Carré has completely transformed Mr. Parker into a tenor, who sings B flat more easily now than he could formerly sing E. When asked how he completed this transforma-



GEORGE CARRE.

tion, Mr. Carré said that he had employed the same method that Sbriglia used on Jean de Reszke, Mr. Carré having been a pupil of Sbriglia and from him learned the secret of voice placement and tone production.

Mr. Parker has been sought by other churches, and his teacher predicts that as soon as he is firmly settled in his present method, he will become one of the foremost of American tenors. Mr. Carré considers him a prize pupil.

The Only Seat.

A famous pianist used to be greatly bothered by requests for free seats at his concerts. On one occasion his appearance had been advertised for weeks, and on the day of the concert every seat was taken. Just as he was about to go on to the platform an excited woman made her way to the dressing room and begged for a ticket; all her efforts to buy one had proved futile.

"Madam," answered the musician, "there is but one seat left in the whole building. If, however, you care to take it you are welcome to do so."

"How can I thank you!" answered she. "It makes no difference to me where the seat is."

"Then, madam," said he, "come this way!" Leading her to the steps up to the platform he pointed to the seat at the piano. When he turned round she had fled.—New York Evening Mail.

We Do Not Sing.

"The most terrible trait of the laborers of the United States," writes Dr. Frank Crane, in the New York Globe, "is not their violence nor their drink, but the fact that they do not sing at their meetings. Cultured and well to do people have a tendency to perversion and idle mischief because there is no music in them. Who ever heard of a 'fashionable function' where the guests sang choruses and part songs? Our people are educated to have music made at them, not to make music themselves; a fatal mistake."—Pittsburgh Post.

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NEW YORK BREVITIES.

Mr. and Mrs. Nichols Give Debussy Sketch and Program—Organist Federlein's Sunday Recital Program—Organist Demarest's Wednesday Noon Program—Kilenyi to Be "M. A."—Tali Esen Morgan and the Musicians' Club—Boice Ladies' Quartet Sings—Amy Grant's Opera Recitals—Brounoff in Montreal—Holiday Cards of Musicians.

John W. Nichols, tenor, and Mrs. Nichols, pianist, owing to many inquiries for their "Debussy Recital," given so successfully in the Columbia University Course, have written and developed a very interesting twenty minute talk on his career, following by a joint recital. Several years spent in Paris, with careful study of Debussy's music, the people, French song in general, etc., fully equip these artists to give a most enjoyable as well as instructive program. They have given this recital, besides, at Columbia University, also at Vassar College, for the Brooklyn Institute, etc. Following is an outline of their Debussy program:

Claude Achille Debussy: Birthplace, youth, environment, early studies, student life, teachers, associates, "L'Enfant Prodigue," "Le prix de Rome," travels, influence of Russian and German schools, future possibilities, how to study Debussy, piano illustrations of the six-tone scale and other Debussy characteristics, by Mrs. Nichols. Explanation of numbers on the following program:

Romance Debussy
De Soir Debussy
En Sourdine Debussy
Le Faune Debussy
Mandoline Debussy
Mr. Nichols.

Prelude Debussy
Reflets dans l'Eau Debussy
Soiree en Grenade Debussy
Mrs. Nichols.

Aquarelle (Green) Debussy
Recueillement Debussy
Chevaux de Bois Debussy
Recit et Air d'Aznel (L'Enfant Prodigue) Debussy
Mr. Nichols.

Reverie Debussy
Jardin sous la pluie Debussy
Etude en forme de Valse Debussy
Mrs. Nichols.

L'Adieu du Matin Pessard
Adieux a la Foret (L'Attaque du Moulin) Bruneau
L'Heure Exquise Hahn
A Toi Bemberg
Mr. Nichols.

Gottfried H. Federlein, organist of the Ethical Culture Society, continues his 4 o'clock Sunday afternoon free organ recitals next Sunday, January 4, with the following program at Ethical Culture Auditorium, Central Park West and Sixty-fourth street, 4 o'clock:

Minuet and trio Calkin
Andantino in D flat Lmare
Romance in D Chaminde
Etude Symphonique Bossi
Aria from suite in D Bach
Scherzo in E Gigout
Herceuse Guilman
Prize Song, Die Meistersinger Wagner
March from Die Meistersinger Wagner

Mr. Federlein's first series of recitals were so successful that a second series has been planned, the Board of Education of the City of New York cooperating with the Ethical Culture Society in arranging for these educational affairs. Mr. Federlein is equally at home in all styles of music, not confining himself to music written strictly for the organ; perhaps his most brilliant playing is in Wagnerian excerpts. The organ he plays is an up to date instrument, with many unusual combinations and effects, and it is well worth while to attend.

Clifford Demarest's 12 o'clock Wednesday noon recitals at the Church of the Messiah, Park avenue, at Thirty-fourth street, draw increasingly larger audiences. He has there a fine instrument, occupying the entire south end of the edifice, and, like Mr. Federlein, precedes the playing of his program with brief elucidations. A feature of this organ is the set of chimes, altogether churchly in sound, which he usually uses at each recital. Following is the program for Wednesday, January 7, 12 o'clock noon, Church of the Messiah:

Pean Matthews
Serenade Schubert
Fugue in G minor Bach
Prayer and Cradle Song Guilman
Tone poem, Finlandia Sibelius

Edward Kilenyi, the violinist and composer, who attracted attention by winning the Mosenthal Scholarship, Columbia University, several years ago, will take his de-

gree of M. A. next June. His playing of Borowski's "Adoration" as prelude at Central Baptist Church on Christmas Sunday was such that the organist told him "it could not be better done."

Tali Esen Morgan's renewed interest in the Musicians' Club augurs well for that institution, sadly needing the guiding hand of an experienced, practical man of business. Mr. Morgan has a reputation second to no one of making all he takes hold of a success. His plan is that the Musicians' Club shall have a house, not (as at present) a floor in an office building. This house is to have all the desirable features of club life, with available quarters for out of town members for staying over night, etc., and this feature alone will appeal to many. Let every one support Mr. Morgan, who is also in charge of the publicity bureau. The lecture by Frank Howard Warner on "Tone Poems, Ancient and Modern," will be given at the club on Thursday, January 8, 4.30 p. m.

Edmund Jaques, organist and choirmaster of St. John's Chapel, Varick street, will resume the giving of modern cantatas by American composers, Tuesdays at noon, beginning January 6, when "The Divine Birth," by Frank E. Ward, will be sung, the composer at the organ.

Albert Reeves Norton, organist of the Reformed Church on the Heights, assisted by William H. Gleim (solo tenor of Lafayette Presbyterian Church), Pauline M. Nichols,

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alto, and C. B. Duryea, bass, gave organ recitals in that edifice November 18 and December 2. His programs contained many notable works, including Guilman's fourth sonata, Boellmann's "Suite Gothique," and works by Haydn, Beethoven, Bach and the modern composers Carroll, Buck, Hoffman, West, Bartlett, Johnston, Roeder and Hollins. An excellent program of Christmas music was given December 21. Mr. Norton is gaining a reputation as one of the most able and enterprising of the Brooklyn organists.

"Grand Opera" was the subject of the social meeting of the Century Theatre Club at Hotel Astor December 26. The subject was introduced by former President, Mrs. August Dreyer, and followed by selections from operas, sung by the Boice Ladies' Quartet, under the direction of Mrs. Henry Smock Boice, Salvatore Giordano, tenor, and Frederic A. Thomas, bass. Mrs. Boice will remove to the metropolis soon, having heretofore lived in Brooklyn.

Amy Grant's "Opera Recitals" at her studio, 78 West Fifty-fifth street (telephone 714 Plaza), with Dan H. Sofer at the piano, are planned in such manner that nearly always the opera she recites is sung the same week at the Metropolitan Opera House. Last Sunday "Julien" was



A MUSICAL CHRISTMAS GREETING.

given, and January 11 "Die Götterdämmerung" is scheduled. Mr. Sofer plays the music during the recitation, this plan giving the hearer both story and music.

Platon Brounoff gave a concert at Montreal, Canada, December 11, playing his tone-poem, "Titanic," and singing eighteen Russian and Oriental songs. He is wanted again in Canada, and will make "Titanic" a feature of all his concerts. January 18 he will give a concert at Star Casino, New York, with a similar program.

Wesley Weyman, the American pianist, has just completed a tour through Norway, Sweden and Denmark, achieving success. At Stockholm, December 5, he played a program consisting of MacDowell's "Sonata Eroica"; preludes, mazurkas, etudes and a scherzo by Chopin; theme and variations by Tschaiowsky, two rhapsodies by Dohnanyi, and Liszt's "Mephisto Waltz."

Several cards issued for the holiday season by musical people were unique. Clara E. Thoms, of Buffalo, sends a baronial card, with miniature photograph of herself, and autograph greetings. Hallett Gilbert's unique greetings contain his "musical autograph" (see page 3, column 4 of the MUSICAL COURIER), and an appropriate poem. Reed Miller and Nevada van der Veer sent out engraved cards in colors. Lionel Robsart did something similar. John Dennis Mehan and Mrs. Mehan sent engraved cards. Louis Lombard (Chateau de Trevano, Lugano, Switzerland) issued personal cards. Quite the most gorgeous of all was a hand painted eight-page folder, with a winter scene, the monogram "M. C. N." in the center, in gold and green, and an original poem, sent by Marie Cross Newhaus.

OMAHA RISES TO EXPLAIN.

[From the Omaha Excelsior.]

A representative of the MUSICAL COURIER, who is making the rounds of the large cities of the country, made a visit to Omaha recently and the last issue of that worthy publication contains some very interesting remarks—interesting for various reasons. After giving statistics showing Omaha's rank as a commercial and business center, it adds:

"Omaha, the city with all the wealth and progressive-ness just described, does hardly anything for music, and seems content to rest its civic fame purely upon its commercial achievements and to let the highest forms of artistic culture flourish elsewhere."

The writer goes on to call attention to the lack of a symphony orchestra in Omaha, a representative music school, and other musical equipment, and also seems to have the idea that Omaha is indifferent to the efforts and ability of its local teachers and musicians.

We do not think the MUSICAL COURIER writer is quite right in this attitude. It is true that Omaha does not always turn out in quite as large numbers to musical attractions of a high class as it sometimes should, and yet we believe that it has been the experience of Miss Hopper, who has labored so long and so faithfully to bring these attractions to Omaha, that where an artist is well known and liked, Omaha audiences are most appreciative and attentive, and do not fail to make a goodly showing. Witness, for example, the Gadski concert, when the auditorium was packed with a most representative audience, of course, due in part to the presence of the State teachers in Omaha at that time. And while Miss Hopper has not realized as well financially at times as she should on these concerts, there has always been an earnest and energetic group of music-lovers who have not failed to encourage and support her in every way possible and to urge her to continue her work. It is true, Omaha is a commercial city, and considering that she is such and that she has but recently suffered a blow which she has withstood nobly, we do not feel that her local musical talent has gone unappreciated in any degree. Omaha has always been warm in its praise of the work of Mr. Kelly and his Mendelssohn choir (which, by the way, received some very nice words of praise from the COURIER representative). Henry Cox, who came to Omaha a few years ago and organized a symphony study orchestra, has received ready support and calls for his orchestra are constant. Miss Münchhoff, Max Landow, the Borglums, Martin Bush and the many other gifted musicians which we boast have always been accorded the warmest support and hearty welcome when making public appearances, which we believe is not unacknowledged by them. To the Tuesday Morning Musicals is also due much credit for the way in which it has conducted a systematic study of music and has sought to encourage musical endeavor in this field.

She—It must be terrible for a singer to know that she has lost her voice.

He—It is twice as terrible when she doesn't know it.—Cincinnati Enquirer.

BUFFALO HAS A NEW MUSICAL ORGANIZATION.

The Apollo Quintet is the Title—Musical at the University Club—David Bispham Entertains Large Audiences—Song Recital by Franz Egenieff.

Telephone, N. 1445 J,
819 Richmond Avenue,
Buffalo, N. Y., December 23, 1913.

The Apollo Quintet is the name of a new local organization. It is composed of Elmer S. Dayer, first tenor; Horace G. McTaggart, second tenor; George E. Butts, first bass; Robert C. Cooper, second bass, and Henry J. Foan, baritone and musical director. The quintet will sing at the New Year's Eve entertainment of the Hotel Statler.

A delightful musicale was given at the University Club on Friday evening, December 19, when the Zoellner String Quartet gave the program, assisted by Arthur King Barnes, a prominent baritone of this city. As this was the first appearance of the quartet in Buffalo, much interest was manifested in it. Following is the program: Quartet, op. 76, No. 1, Haydn; "Alone" (Grieg), Mr. Barnes; andante cantabile from op. 11 (Tchaikowsky), scherzo from op. 35 (Glazounow), Zoellner Quartet; Torador song (Bizet), Mr. Barnes; serenade for two violins and piano, op. 92 (Sinding), Antoinette, Amandus and Joseph Zoellner, Jr. (piano).

David Bispham, the noted baritone, appeared at Shea's Theatre recently and interested large audiences by his clever and artistic song interpretations. His program consisted of classical and folksongs, the latter proving most popular. A number of his selections were preceded by explanatory remarks, adding much to their enjoyment.

On Wednesday evening, December 10, Franz Egenieff, the distinguished German baritone, gave a song recital in the ballroom of the Hotel Statler. The concert was the first in a series under the management of Mrs. William Hart Boughton and attracted a large hearing. Mr. Egenieff was at his best and gave unalloyed pleasure by the beauty of his voice and his extremely good use of it. The dramatic fervor of his interpretations created a profound impression. Dr. Jenö Kerntler, the accompanist, was also cordially received. He gave two piano selections and was represented on the program as song composer, Mr. Egenieff singing his "Farewell."

Marta Millinowski, one of Buffalo's young pianists, made her debut as a concert artist at the Twentieth Century Club on Tuesday, December 9. Miss Millinowski has been studying abroad for a number of years, her last teacher being Teresa Carreño, who is much interested in the development of her talented pupil. Miss Millinowski's versatility was one of her distinguishing characteristics, for in her delicate playing as well as in fortissimo passages, in scale work and legato movements she was equally as good. The future of this young artist seems very bright.

Harry L. Vibbard, of Syracuse University, gave an organ recital on the new organ of the recently completed Church of the Redeemer, corner of Elmwood avenue and Terry street. Mr. Vibbard displayed fine technical skill and resourcefulness in registration.

CORA J. TAYLOR.

Ruffo to Sing at Hippodrome.

Titta Ruffo, the famous baritone, will present the following program in the New York Hippodrome, Sunday evening, January 4, 1914, assisted by Florence Hinkle, soprano; Walter Morse Rummel, violinist, and Nahan Franko and his orchestra:

Overture, Fra Diavolo.....	Auber
Nahan Franko and Orchestra.	
Micaela's aria, from Carmen.....	Bizet
Florence Hinkle.	
Aria, Largo al Factotum, from Barbieri di Siviglia.....	Rossini
Titta Ruffo.	
Berceuse.....	Fauré
Introduction and Tarantelle.....	Sarasate
Walter Morse Rummel.	
Aria, Per me giunto e il do supremo, from Don Carlos.....	Verdi
Titta Ruffo.	
Overture, The Merry Wives of Windsor.....	Nicolai
Nahan Franko and Orchestra.	
Songs.....	
Titta Ruffo.	
Aria, Depuis le Jour, from Louise.....	Charpentier
Florence Hinkle.	
Waltz, Roses from the South.....	Strauss
Nahan Franko and Orchestra.	
Aria, Brindisi, from Hamlet.....	Thomas
Titta Ruffo.	

Samoiloff Operatic Concert.

"All assisting artists are pupils of the Samoiloff Singing School" said the program of the "Grand Operatic Concert,"

given in historic Cooper Union Hall, New York, on December 27. Some altogether unusual voices were heard by the fine audience, and the style and warmth of interpretation usual with the Russo-Americans was markedly in evidence. Fernanda Eliscu, Jean Barondess, Annie Jacobson (the last named a young girl of fifteen) all sang with artistic abandon, surprising the audience by the operatic style displayed. Gustave Freeman sang Italian songs with real gusto, Martha M. Dreier, Thomas L. Allen and Norma Vizetelly all aiding in making the concert a success. These singers sang with warm temperament and a decidedly taking spontaneity, leading to recalls and encores. Max Jacobs played his solos with dash and effect, being obliged to play

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encores each time, once a double encore, to the able accompaniment of Ira Jacobs.

Of course the center of interest was Mr. Samoiloff himself, who sang in the opening duet, which went with fine unity, and a group of three songs—viz., "Herbstlied," "Pilgrim Song" and an aria, all by Tchaikowsky, in German, English and Russian respectively. He appeared equally at home in all languages and sang with a wealth of tempera-



SAMOILLOFF.

ment, variety of expression and power. Helene Okun and Cesare Soderò played more or less skillful accompaniments.

Beatrice Harrison's New York Program.

Beatrice Harrison, the cellist, will give these numbers at her Aeolian Hall recital, Thursday afternoon, January 8, 1914:

Variations sur un theme Roco.....	Tschaikowsky
Suite, G major.....	Bach
Sonata, A major.....	Bocherini
Elegie.....	Fauré
Orientale.....	Cesar Cui
Papillons.....	Hamilton Harty

Alma Gluck's Varied Program.

Tuesday afternoon, January 6, 1914, Alma Gluck, will sing the following program at her New York recital in Carnegie Hall:

Serpina aria from the opera Serva Padrona.....	Pergolesi
Lusinghe piu care.....	Handel
Oh! Sleep Why Dost Thou Leave Me.....	Handel
Fingo per mio diletto.....	Anon. arr. by Pauline Viardot
Der Neugierige.....	Schubert
Die Forelle.....	Schubert
Die Lotosblume.....	Schumann

Frühlingsnacht.....	Schumann
Die Mainacht.....	Brahms
Dort in den Weiden.....	Brahms
Frühlingslied.....	Rubinstein
Air from the opera The Tsar's Bride.....	Rimsky-Korsakoff
Les trois sorcieres.....	Charpentier
Priere.....	Charpentier
Chevaux de bois.....	Charpentier
Star Trysts.....	Marion Bauer
A June Morning.....	Charles Willeby
Chimes (by request).....	Lola Carrie Worrell
To a Butterfly.....	John Powell
Sing to Me—Sing.....	Sidney Homer

INDIANS AND THEIR MUSIC.

Showing Why White Men's Versions of Indian Music Are Not Correct.

[From the Outlook Magazine.]

There can, of course, be nothing of true value to the Indian in the white man's arrangements of his songs. The addition of a harmonic accompaniment may be necessary to interpret Indian songs to certain white people, but the artistic value of this mongrel product is questionable. Using an Indian theme as the suggestion for a musical composition is a very different thing from harmonizing Indian melodies and calling that "Indian music." The first effort is the legitimate province of the composer; the second—unless prompted by more genius than any of us who have tried it have yet been able to show—is neither art nor ethnology.

The majority of those Indian songs that are still free from white influence are not, strictly speaking, conceived in the major and minor modes on which our harmonic system was founded, and a literal overlaying of these alien melodies with European harmonies is usually as unsatisfying aesthetically as it is inappropriate. One can readily conceive of a great genius, with the tone-imagination of a Debussy or the harmonic daring of a Busoni, using Indian themes for the inspiration of creations of his own, and thus calling into life new, strange, and original compositions. Some of our own composers have already essayed this field. But the result is not Indian music; it does not and cannot claim to be other than the artist's response to an Indian idea. As such it is valuable, for it is music that is suggestive, novel, interesting, and sometimes beautiful. But no white person will ever write true Indian music—we must leave that to the Indians. Only he whose soul holds the images of star-lit plains, silent deserts, purple canyons, and the mountain tops at dawn—only he whose blood thrills to the pulse of the drum-beat, in whose memory the wild, free life of the open still calls, can truly sing of that America older than the coming of the white man, of that untamed land that was the Indian's "Earth-Mother," and of that proud people whom civilization could conquer, but whose spirit it could not kill.

Whitmer-Mayhew Lecture-Recital.

Carl Whitmer, lecture pianist, and Charles Edward Mayhew, baritone, both of Pittsburgh, Pa., appeared in a lecture recital, under the auspices of the Marcato Music Club, the Waldo, Clarksburg, W. Va., Saturday afternoon, December 20.

This was the program:

RUSSIAN.	
Don Juan's Serenade.....	Tschaikowsky
The Eagle.....	Arensky
GERMAN.	
Gluck.....	Reget
Cacilie.....	Strauss
FRENCH.	
Après un reve.....	Fauré
Ariette.....	Viola
ENGLISH.	
My Lytell Pretty One.....	Sixteenth Century
Have You Seen But a Whyte Lillie Grow?.....	Seventeenth Century
A Song of Flight.....	Elgar
The White Knight.....	Scott
I'm Weaving Sweet Violets.....	Parry
AMERICAN.	
Just Tonight.....	Whitmer
Green River.....	Carpenter
A Fool's Soliloquy.....	Campbell-Tipton
To Helen.....	Loeffler

1,200 Voices for "Messiah."

"The Messiah" will be performed in the New York Hippodrome, Sunday evening, January 25, 1914, by a New York Festival Chorus of about 1,200 voices under the direction of Tali Esen Morgan. Mme. Rider-Kelsey, soprano; Corinne Welsh, contralto; Dan Beddoe, tenor; William Hinshaw, baritone, and seventy members of the New York Symphony Orchestra will assist in this big production.

"Then you won't contribute to support the Plunkville band?"

"No."

"I thought you were a lover of good music."

"I am."—Pittsburgh Post.

Or a Special Train?

[From Chicago Music News.]

A musical journal, published in London, last week contained an editorial in which the statement was made that many critics were being accused of being unduly severe in their comment. In the same article fault was found with the custom of charging the critics a penny or so for their programs at the concerts—it being claimed that though the general public might in all propriety be asked to pay for the programs, yet these should be sent "complimentary" to the critics, who would then probably feel more "amiable."

Can any Chicagoan imagine a Chicago critic paying out actual money for a program of any concert he has to attend?

On the contrary, as things are now progressing, it will soon be necessary to provide many special perquisites for the critics. Recently one of the writers on a daily paper in Chicago told the manager of a suburban concert that he himself could not attend this function and said that he thought the only way to get any of the critics to attend

was to "send around an auto and take them all out together."

Salome Danced When Eleven.

Theodore Reinach has made some interesting discoveries as a result of ten years' constant study of the coins of Nikopolis, the capital of Little Armenia, whose last king, Aristobulos, was the husband of the famous Salome, whose dancing cost John the Baptist his head. Reinach, through a new interpretation of the coins, has found it possible to clear up unknown particulars of the life of Aristobulos and of Salome, and at the same time the savant gives a complete description of the personal appearance of the dancing girl, supported by conclusive facts pieced together by great labor and patience. She must have been of really bewitching beauty. Her nose was straight, her forehead high and her bust, compared with the circumference of her hips, was unusually full and large. Her husband was, on the contrary, quite homely. His face reveals signs of dullness of mind and brutality, says Reinach. An accurate study of the dates of the coins proves that when Salome

made her famous dance before her father, Herod, she must have been a child of only about eleven years, but girls of that age were often wives during the time of Herod and Aristobulos.—Columbia (S. C.) Record.

Poetry.

"A famous educator says everybody ought to read a little poetry every day."

"I agree with him. If most people would read poetry every day perhaps there wouldn't be so many trying to write it."—Birmingham Age-Herald.

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